DANCEMAGAZINE

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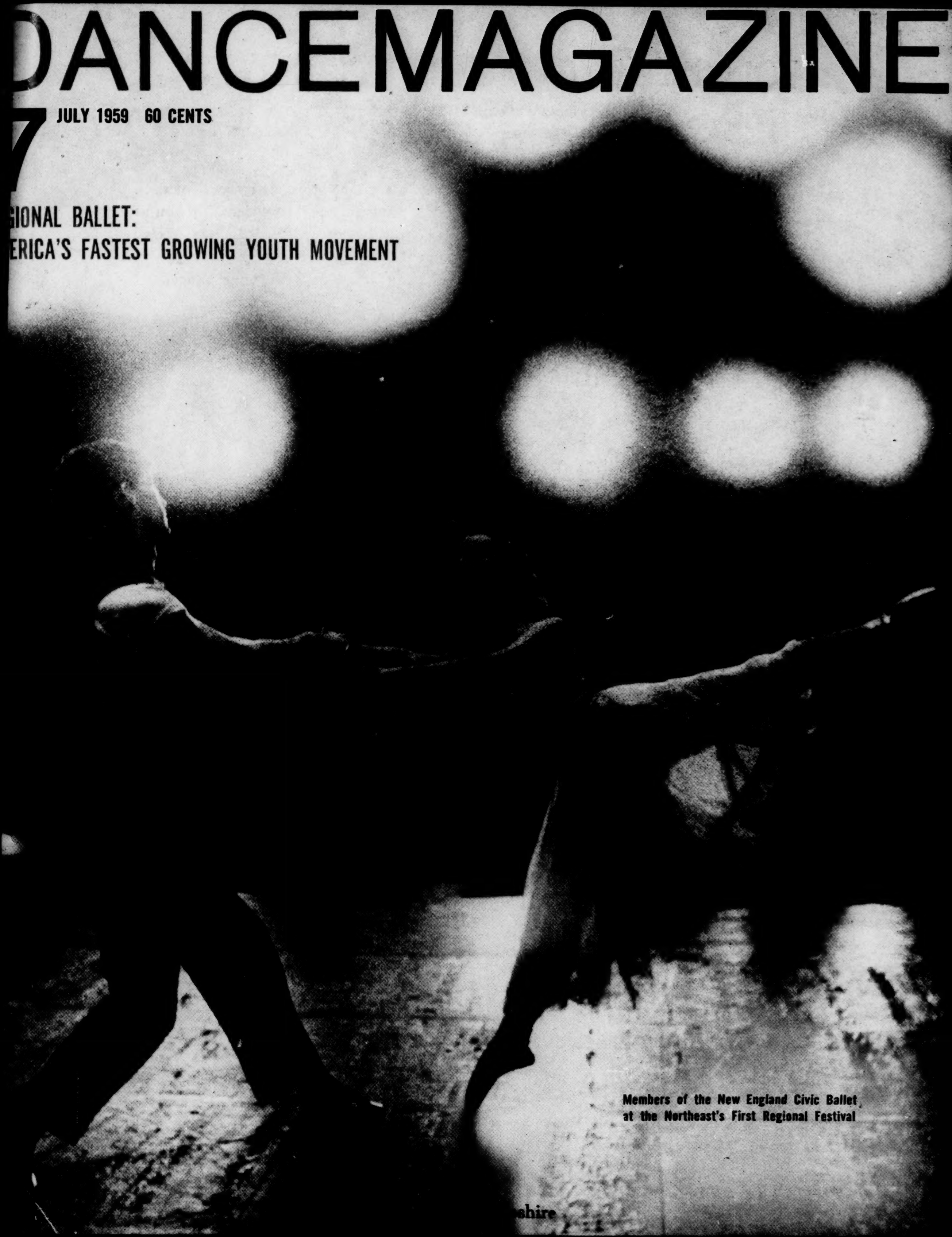

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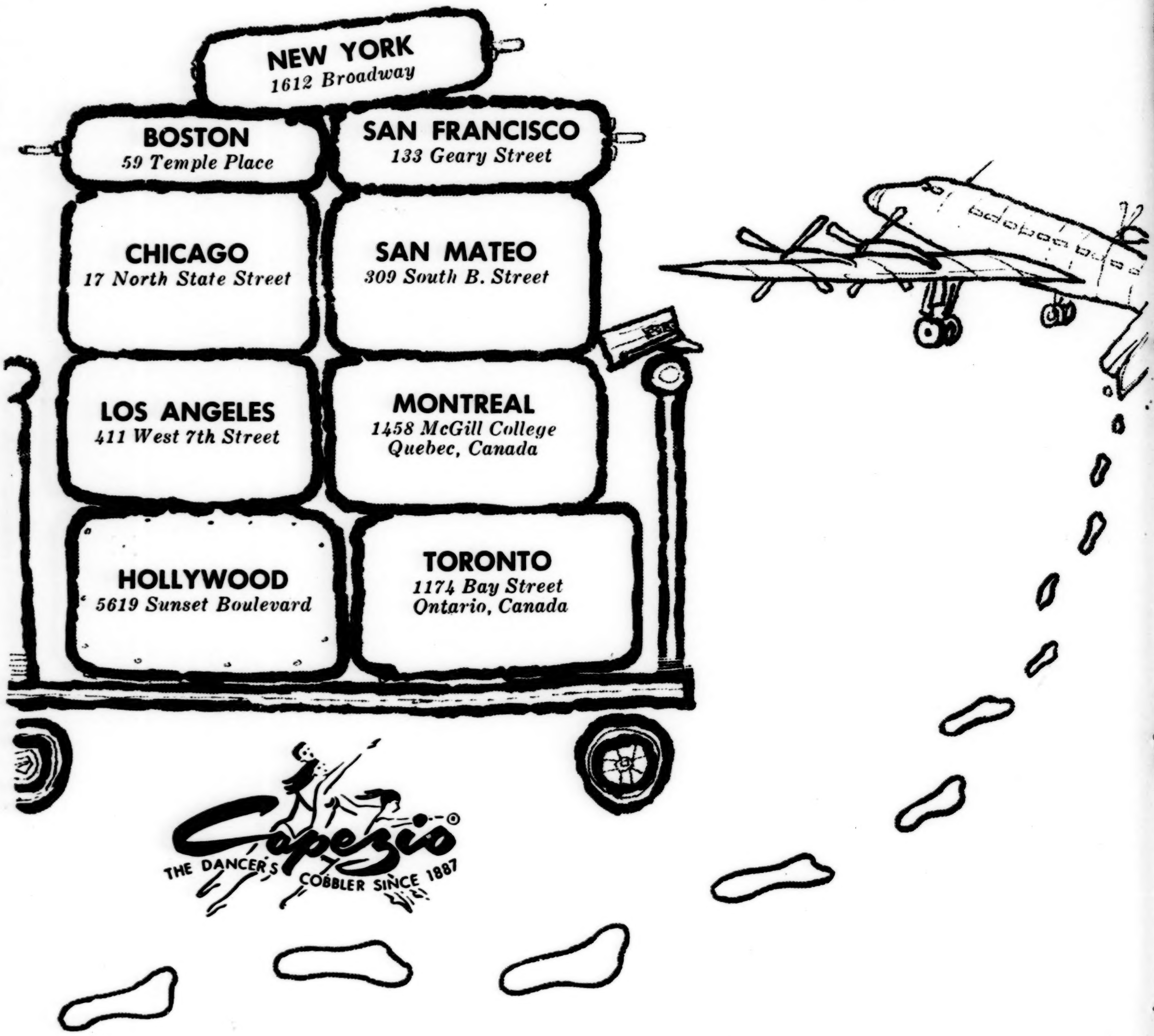

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PRESSTIME NEWS

RUSSIAN FESTIVAL AT MADISON SQUARE

S. Hurok's summer import from the USSR, the **Russian Festival of Music & Dance,** begins its US travels with an engagement at Madison Sq. Garden in NYC (see p. 32). There will be a "Program A" July 7-11, and a "Program B" July 13-18. Remaining in the US to appear in the Festival are **Bolshoi Ballet** soloists **Nina Timofeyeva, Liudmila Bogomolova, Yuri Zhdanov & Stanislav Vlasov.** Joining them, for a debut engagement in the US, will be a group from the **Leningrad Ballet.** Co. of 200 includes the **Piatnitsky Folk Choir & Dance Co.** and groups from Uzbek, Armenia, Georgia and the Ukraine.

"BALLETS USA" TAKES OFF

Jerome Robbins' Ballets: USA left for Europe June 20 where it will make a 4-mos. State Dept.-sponsored tour. A new ballet in 5 sections, performed without musical accompaniment, called "Moves" has been added to the repertoire, which includes works seen in the US last year ("NY Export, op. Jazz," "Afternoon of a Faun" & "The Concert"). A previously planned work to Copland music has been postponed. Co. will appear in major cities, including the Festival of Two Worlds in Spoleto, Italy; the Dubrovnik, Yugoslavia, Summer Festival & Poland.

DATES NOT SET FOR BOLSHOI ON TV

At presstime it could not be determined when or how the US public would see the **Bolshoi Ballet** on TV. On June 2-3, during their stay in Los Angeles, the Russian co. made video tapes at a KTLA studio. In his June 19 column Ed Sullivan said: "Matty Fox, unable to persuade the networks to run his four Bolshoi Ballet tapes because the networks refused to solicit money on the air for Skiatron Pay-TV, sold them to San Franciscan Louis Lurie, who, in turn, sold them to financier Serge Semenenko. Fox got over $600,000, permitting him to break even with Sol Hurok."

"SLASK" SET FOR FALL

Sol Hurok has arranged for the **Polish State Folk Ballet ("Slask")** to appear at NY City Center, where it will make its US debut Nov. 3. The 5-yr.-old co. of 100 dancers, singers & musicians will tour the US & Canada, presenting part of a repertoire of 300 no's. arranged by **Professor Stanislav Hadyna,** founder & dir. of the co. **Elwira Kaminska** is ballet mistress & choreographer; ages for the performers range from 14-24, average is 18. Co. has appeared with great success in Moscow, Paris, Berlin & Brussels.

DANCING IN CENTRAL PARK

Events this summer in the new arena-style open-air theatre in NYC's Central Park will include ballet & folk dance perfs. 1st program, July 15-16 will be **Andre Eglevsky's Ballet Divertissements,** with **Melissa Hayden** dancing opposite Eglevsky. Others to be featured in co. include **Edward Villella & Judith Green.** At presstime dates were not set for perfs. by the **Yurek Lazowsky Dance Theatre Workshop** and for programs being arranged by the **Folk Dance Council,** dir. by **Walter Bacad.** Incidentally, Eglevsky's group also appears July 9 at the Whitman Aud. of B'klyn College.

DANCE MAGAZINE IN MOSCOW

The US Information Agency is displaying 2 copies of the June **Dance Magazine** at the Moscow Trades Fair, Aug. 3-23. Of particular interest for the Muscovites in that issue are **Doris Hering's** "1st Impressions of the **Bolshoi Ballet,**" **David Leddick's** account of the adventures of an American "super" with the Bolshoi at the Met, as well as many perf. & off-stage photos of the Russian dancers visiting the USA.

"IS SEX NECESSARY?" IN OREGON

"Why You Feel The Way You Do, Or Is Sex Necessary?" is the title of a workshop prod. **Charles Weidman** will present July 10-11 at Portland State College, Portland, Ore. The choreographer will be working with both dance & drama dept. students. The work is based on a script which had been prepared by the late **Doris Humphrey** from the James Thurber-E.B. White book, "Is Sex Necessary?"

"WEST SIDE STORY" GOES WEST

The **Jerome Robbins**-Arthur Laurents-Leonard Bernstein-Stephen Sondheim masterpiece, "West Side Story," was due to end its smasheroo hit, 97-week B'way run June 27, after playing to 960,000 customers, who paid a total of $4,500,000 for tickets. Immediately following was a booking in Denver, as part of the Colo. Centennial Celebration. The show was due to open in L.A. on July 14. Future dates: S.F., Aug. 24; Chicago, Oct. 27.

The Jets and the Sharks are still going great guns in London, and there is a possibility that the overseas production will later be sent on a State Dept.-sponsored tour of Europe. According to the NY Times, US diplomatic officials talked co-producer Harold Prince out of trying to get the prod. to Moscow, noting that the Russians were officially unreceptive to American jazz, and expressing concern that they might exploit the delinquency theme for anti-US propaganda. This thinking, no doubt, is also a reason that the USSR is not on the itinerary of the current European tour of Robbins' **Ballets USA.**

GREEK THEATRE SEASON IN L.A.

James A. Doolittle again has a lavish offering of summer ballet events at the Greek Theatre in Los Angeles. 1st is the full-length "Coppelia," July 20-25, starring **Alicia Alonso, Igor Youskevitch** and **Niels Bjorn Larsen.** On July 27, 28 & 29, the **NYC Ballet** performs "Swan Lake," "Native Dancers," and "Stars and Stripes." On July 30, 31 & Aug. 1, that co. will be seen in "Medea," "Pas de Dix" and "The 7 Deadly Sins." Final week in L.A., Aug. 3-8, will be devoted to **George Balanchine's** prod. of "The Nutcracker." **Maria Tallchief** is rejoining the co. in Calif., and **Lotte Lenya** will be guest artist for "The 7 Deadly Sins."

ERIK BRUHN BACK IN USA

Following the close of the **Royal Danish Ballet** Festival in Copenhagen, **Erik Bruhn** flew to NYC on June 9 for several No. American engagements. 1st were 2 guest perfs. with **Violette Verdy,** with the **Guatemala Ballet,** where they danced in "Les Sylphides," pas de deux from "Swan Lake" & "The Nutcracker" and the premiere of Bruhn's "Duet" (which he will repeat July 7-13 at Jacob's Pillow, with **Lupe Serrano** as partner). Bruhn & Verdy were due to return from Guatemala City to NYC for the **American Ballet Theatre's** June 27 perf. at Lewisohn Stadium.

PEARL LANG TO TEACH IN EUROPE

Modern dancer-choreographer **Pearl Lang** spends July & Aug. teaching at 3 major dance centers in Europe: July 6-25 at the **Kurt Jooss School** in Essen, Germany; July 26-Aug. 8 for the **Schweizer Berussverbandes fur Tanz** in Zurich; Aug. 10-22 for the **Slovenska Danspedagogforbundet** (dir. by Ronny Johannson) in Stockholm.

Prior to departure she was due to present her co. on the opening bill at Jacob's Pillow, June 30-July 4, in "Falls the Shadow." Leads opposite Miss Lang were **David Lober** (on leave from "Flower Drum Song") & guest artist **Dirk Sanders.** Also in the cast: **Dale Sehnert, Deborah Jowitt, Paul Behrenson, Nancy Stevens, Sylvia Dick, Gail Valentine, Chifra Holt, Judith Chazin & Victor Melnick.**

INTERNATIONAL NOTES

Moscow ballet circles have acclaimed 17-yr-old **Bolshoi School** '59 graduate, **Elena Ryabinkina,** a new star. Her debut as Odette-Odile in "Swan

Lake" earned her a standing ovation and, in later perfs, applause whenever she entered the stage . . . **Rudolf Orthwine**, Publisher, & **Jean Gordon**, Assoc. Pub. of Dance Magazine, attended a rehearsal of **Jack Carter's** "Don Juan de Manera," at the Theatre des Champs Elysees in Paris last month. The work was scheduled for the Enghien Festival by the **Ballets 1959 de Milorad Miskovitch** . . . Nat'l Artists Corp. has announced that the **Nat'l Ballet of Finland** will make its 1st US tour, opening in Worcester, Mass, Sept. 30, and featuring the world premiere of **Birgit Cullberg's** "Odysseus."

Alicia Markova left the US for England June 3 to be mistress of ceremonies on a June 13 BBC program and to guest with the **London Festival Ballet** in their annual summer season . . . **Katherine Dunham** is currently on a European tour. On the itinerary are: Italy, Germany, Denmark & England. Among those appearing with her are: **Vanoye Aiken, Lynnwood Morris & Lucille Ellis** . . . Dance events at the Dubrovnik, Yugoslavia, Summer Festival are: Serbian Folk Dancers **("Kolo")**, July 7-9; Croatian Folk Dancers **("Lado")**, Aug. 3-4; Macedonian Folk Dancers **("Skopje")**, Aug. 19-21; **Jerome Robbins' Ballets: USA, Aug. 25-26.**

Former Imperial Russian ballerina **Olga Preobrajenska** has designated **Elvira Rone**, who is assuming some of her teaching duties in Paris, as the only one authorized to present the methods & style developed by Preobrajenska . . . The 5th annual Prix Terpsichore scholarship competitions, founded by **Alice Nikitina** in honor of **Diaghilev**, were scheduled for June 28 in Paris . . . **Tatiana Leskova**, ballet mistress at the Teatro Municipal in Rio de Janeiro, is studying in the USA on a Specialist's Grant from the US State Dept.

Last month in NYC, **Sonia Gaskell**, dir. of the **Netherlands Ballet** in Amsterdam, has signed NYC teacher **Karel Shook** to stage a ballet & dance mime roles in Holland, beginning in Sept. He recently left, stopping first in London to visit pupils in "West Side Story" and then to vacation in Belgium & Italy . . . The **Karmon Israeli Dancers** & Singers, after a successful tour of the US hotel & cabaret circuit, have returned to Israel . . . NYC impresario **Paul Szilard** is on another round-the-world scouting & negotiating trip . . . Radio City Rockettes **Julia Browder & Eleanor Thies** sailed June 22 for Europe to visit 12 countries . . . The **Andre Eglevsky Petit Ballet**, with **Melissa Hayden**, was scheduled to make 5 mid-June appearances in Mexico City, Monterrey, Pueblo & Chihuahua.

Anna Roje, choreographer-star of the **Split** (Yugoslavia) **Ballet**, is preparing a late-Aug. ballet festival in Bermuda, using pupils of the **Patricia Sherwood School.**

FOR THE RECORD

Martha Swope, who photographed our June cover, was not, alas, credited . . . We announced last month that Birmingham Civic Ballet dancers **Gage Bush & Richard Englund** were married May 24, but the truth of the matter is that they will have a fall wedding . . . We misnamed **David McLain** as dir. of the Severo Ballet & choreographer of Arensky's "Variations on a Theme of Tschaikovsky" (REGIONAL BALLET-USA, June). Co. dir. & choreographer is **Sandra Severo** . . . It has taken a reader from Iran to set us straight on a mistaken identity. The Mar. issue reported that **Barbette** was choreographing for the Ringling Bros. Circus. The Apr. issue corrected "her" status as choreographer for aerial acts only. Charles Motsch of Abadan writes to ask if Barbette isn't a Texan named **Mr. Vanderclyde Barbette.** He's right!

Marshall Stearns' article on jazz last month credited **Peter Gennaro** as dancer on a "Crescendo" TV show. Actually, that dancer was **Matt Mattox** who also did the choreography.

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ADDED FEATURES AT JACOB'S PILLOW

A special pre-season perf. on June 25 at the **Jacob's Pillow Dance Festival**, Lee, Mass., culminated a 4-day course in religious dance and rhythmic choir work. Program included: **Ted Shawn** in his solo, "St. Francis of Assisi," **Ruth St. Denis** in "The Blue Madonna of St. Marks," a duet by **Myra Kinch & Gunnar Spencer**, and the **12th Century Drama Guild** of NYC in "The Wise and Foolish Virgins," choreographed by **Gloria Contreras.**

Another added feature was the NYC group, the **Merry-Go-Rounders**, scheduled for 2 perfs. of their programs for children on Aug. 18.

Dance Magazine's **Doris Hering** will be a speaker on the Sun. night Dance Appreciation Course. On Aug. 2 she discusses "What's Ahead for Modern Dance." Other lecturers: **Ted Shawn & John Lindquist**, June 28; **Ann Hutchinson**, also June 28; **Peggy Van Praagh**, July 5; **La Meri**, July 12; **P. W. Manchester**, July 19; **Marie Rambert**, July 26; **Ted Shawn**, Aug. 9; **Matteo**, Aug. 16; **Walter Terry, Aug. 23** .

COAST TO COAST

The John Hay Whitney Foundation has presented 52 Opportunity Fellowships to "young men & women who show exceptional promise and who have been prevented by race, cultural background or region of residence from fully displaying their potentialities." 2 of these awards went to dancers **Anna Archer**, of Los Alamos, N.M., & **James Truitte**, of the Lester Horton Dance Theatre, L.A. Miss Archer will study performing & choreography, concentrating on Amer. Indian themes. Truitte will study Labanotation at the **Dance Notation Bureau, NYC** . . . **Maria Tallchief & Alan Howard** appeared at the McFarlin Aud., Dallas, June 13 . . . **Jose Limon** appears July 18 at the Empire State Music Festival, held this year at the Anthony Wayne Recreation Area in the Bear Mt-Harriman State Park.

The Chicago Int'l Trade Fair & Exposition is July 3-18. Dance attractions: **Ximenez Vargas Ballet Espanol, Jean-Leon Destine & Co., Nat'l Mask & Fire Dances of Ceylon, Tokuho Azuma** of Japan's Kabuki Theatre, **Janine & Nico, Bhaskar & Indian Dance Co., Dior Sisters** of Paris, **Le Ballet de Jeunesse de Paris (Tania Karina & Oleg Sabline** & Co.), The **Sons of Morocco, The Pearls of the Pacific** from Tahiti . . . **Michel Panaieff's Ballet Concerto** of L. A. has been renamed: **L. A. City Ballet** . . . **Mavis Ray & Rhoda Levine** were leading dancers for the St. Louis Municipal Opera prod. of "The King and I," June 11. The Opera's prod. of "Song of Norway," June 22, had **Allegra Kent, Jacques d'Amboise & Deni Lamont.**

Sonja Tyven & her husband **Robert Lindgren** dance this summer in "Song of Norway" at the Brunswick, Me., Playhouse. Lindgren is choreographer of their no's. The couple has resigned from the **NYC Ballet.** Next fall they go to Phoenix, Ariz., where both have taught previously, to start a school . . . The popular annual feature of the Hollywood Bowl season, "The Gay 90's Night," staged by **Stephen Papich**, is scheduled for July 11. The **Russian Festival of Music & Dance** occurs Aug. 1 . . . **Nicholas Vasilieff** is choreographer for ballets for the Oregon Centennial, given July 1-3.

The Japanese Imperial Household Dancers **("Gagaku")**, after their NYC engagement at City Center, appeared in Boston, at the U. of Washington in Seattle, San Francisco and at the U. of Calif. in L. A. . . Reporting in for the 3-day 8th annual **Nat'l Square Dance Convention** in Denver, May 28-30, were 400 callers, instructors & folk dance leaders from 40 states . . . **Zack Thompson** & members of his San Francisco studio had an open house June 21, entertaining with Afro-Cuban dances . . . **NYC Festival Ballet** dancers appearing in summer engagements: **Jeanette Sieband** at the Niagara Melody Fair, Niagara Falls, NY; **Anna Christine & Rex DeVore** in Cleveland, Indianapolis & Chicago.

Helga Neff, protegee of **Terry Rudolph**, ice show choreographer in Garmisch, Germany, will

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join the Int'l Ice Capades in July and create the role of Snow White for a US-Canadian tour . . . The **Courtney Ballet Co.** (Louisville, Ky.) presented 2 original ballets, "The Golden Goose" & "Night Theme," by **Ellis Obrecht**, June 10-12 . . . The **Story-Time Dance Theatre** gave 2 perfs. for children at the Stoney Lane School, Paramus, NJ. **Sheila Hellman, Louise Mazzola & Shirley Ubell** produced the show . . . Monitor Records is releasing a disc of the **Piatnitsky Song & Dance Co.**, which will coincide with their US tour in the Russian Festival of Music & Dance in July. Monitor also has records of Bolshoi, Moiseyev, Beryozka & Ukrainian dance music. Also in records: Ultra Electronics, Inc. has released a 45 rpm record of Filipino dance music, "Dandasoy," backed by "Tininkling."

AROUND NEW YORK

That famous sister & brother team, **Edith & Richard Barstow**, are in competition this summer. On the north side of L. I., at the Flushing Amphitheatre, Edith is staging the Olsen & Johnson Aquashow, "Hellz-a-Splashin," while at Jones Beach Marine Theatre Richard is director for "Song of Norway" (with dances choreographed by **Frank Westbrook**). 'Norway,' which runs through Sept. 6, is providing warm weather work for a raft of dancers: **Virginia Allen, Virginia Barnes, Barbara Beck, Lauri Berg, Carolyn Clark, Charlene Carter, Barbara Crafts, Eloise Ewers, Ellen Graff, Judith Haskell, Rosemary Jourdan, Marcia Knapp, Jane Laughlin, Billie Mahoney, Iva March, Marilyn PenDell, Wintress Perkins, Nadine Revene, Bill Anthony, Craig Cressen, Gerald Fries, Harry Gebauer, Raymond George, Benjamin Gillespie, Curtis Hood, Alan Iversen, Jeremy Ives, Daniel Jogalsky, Clyde Kelton, Alan Kirk, Frederick Konard, Arnott Mader, Sheldon Ossosky, Ray Pointer, J. Lowell Purvis & Edward Sutton.**

Gerald Arpino, of the **American Ballet Center**, has opened **The Ballet Stall** at 6th Ave. & 10th St. in Greenwich Village. On sale are dance publications, photos, autographed toe shoes, paintings, greeting cards by dancer **Nels Jorgensen**, etc. Dancers are invited to bring in items to be sold . . . **Katherine Litz** makes her acting debut this summer at the Gateway Theatre, Bellport, LI, where she is teaching dance . . . Current and former staff members of the **Dance Observer** gave a dinner June 3 in NYC honoring **Louis Horst** on the occasion of his 25th anniversary as Editor-in-Chief of that publication.

Tony Charmoli, staged Lisa Kirk's act, called back for return engagement at the Hotel Plaza's dance-conscious Persian Room . . . **Ballet Theatre Foundation** hopes to have sufficient funds for another Workshop series in Oct. at the Phoenix Theatre. Choreographers being considered: **Carol Haney, Ray Harrison, Joe Layton, Matt Mattox, Bob Fosse, William Griffith, Dirk Sanders, Veit Bethke** . . . The Radio City Music Hall gives annual Theatre Arts Scholarships to employees or children of employees. Dance winners this year: **Della Destian** and her 17-year-old daughter **Elizabeth Bailley, Muffet Kelly, Ann Buchan, Nancee Charles, Joanna Crist, Grace Davidson, Jean Duguid, Ariadne Jeon, Marise Lorenzini, Eleanor Reina, Angela Tobias, Carol Fisher, Roberta Perrie** . . . Wanted: 2 male or female dancers, preferably with acting & singing ability, for paid perfs. at the **Story Time Dance Theatre in N. J. Contact: Sheila Hellman**, WHitney 3-8377, or CO 1-6564.

The NYC **Dance Notation Bureau** has been granted $35,000 over a 5-yr. period by the Rockefeller Foundation for the development of Labanotation. Another grant of $1,000 was made by the NY Foundation. The Bureau has been commissioned by the **NYC Ballet** to notate 2 of the **Balanchine** sections of "Episodes." . . . An all-day conference to organize committees for nat'l promotion of the notation methods of **Rudolf Laban** was scheduled June 27 at the Dance Notation Bureau in NYC. Discussion leaders: **Betty Meredith-Jones, Irma Bartenieff, Ann Hutchinson, Betty Jane Wooten, Katrine Armory Hooper & Lynn Laredo** (who organized the conf.).

PERSONALS

Ruth St. Denis, active with her plans for coordinating dance & religion, received nat'l. publicity on her 80th birthday recently in LA . . . Wedding bells for Ballets: USA dancers **Gwenn Lewis & Jay Norman**, June 6; **Wilma Curley** & co. orchestra drummer Patrick Harrison, June 13 . . . Ballet Theatre member **Sandra Sims** married **David Aaron Levine** of Washington, D.C. . . . The engagements have been announced of Royal Ballet soloists **Michael Boulton** to **Margaret Hill** and **Georgiana Parkinson** to ballet & fashion photographer Roy Round . . . Sad news from the Royal Ballet is the death of 24-yr.-old **Deidre Dixon**, who died May 28 of meningitis in London. She was the wife of **Michael Somes** . . . **Yvonne Chouteau** & her husband **Miguel Terekhov** became the parents of a girl June 13. The couple is on leave of absence from the Ballet Russe de Monte Carlo and currently in Uruguay . . . Lester Horton dancer **Yvonne de Lavallade**, following the birth of her 1st child on Feb. 18, has resumed her performing career . . . A son was born Mar. 20 to So. Calif. teacher **Fanchon Bennett**, currently choreographing for the Dance Alliance of So. Calif. workshop series.

OFF-BROADWAY EVENTS

Percival Borde & Co. & guest **Pearl Primus** opened at the St. Marks Playhouse June 16 and hope to play there throughout the summer. Co. members: **Mary Waithe, Edith Bascombe, Elaine Shipman, Helen Tinsley, Samuel Philis** . . . Members of **Shirley Broughton's Five O'Clock Dance Co.**, performing in the Amato Opera prod. of "La Traviata" in June, were: **Robert du Mee, Carole Eisner, Roy Fentress, Barbara Lazarus, Stephanie Lehman, Lois Rosner, Jill Taft** & Miss Broughton. Co. is to perform Aug. 8-9 at the White Barn in Westport, Conn. in a program including the premiere of a work by Miss Broughton.

Free Mon., Tues. & Wed. 10 A.M. perfs. by the **Merry-Go-Rounders** at the E. Side Park Amphitheatre are July 20-Aug. 26 . . . **Maudelle** presented a program of Afro-Cuban, Brazilian, Egyptian & American dances June 12 at Carl Fisher Hall . . . **A Korean Dance Festival**, featuring modern & traditional works by **Choi Ji Ae**, was held June 11 at the Hunter College Playhouse . . . The **Kazar & Monterres Dance Ensembles** scheduled a repeat engagement of their "Evening of Russian & Spanish Dance" June 29 at Carnegie Recital Hall. Featured guest performers: **Peter Nelson & Rosa Sternov** . . . Many dance movies will be shown at the Thalia, B'way & 95th St., during its Summer Film Festival, notably on July 8 & 26, Aug. 12, 16, 25 & 27, Sept. 9, 13 & Oct. 11.

PUBLICATION NOTES

Remy Charlip, of **Merce Cunningham's** co., has illustrated a children's book by Ruth Krauss, "A Moon or a Button" . . . **Fred Astaire's** illustrated autobiography, "Steps In Time," was released by Harper & Bros. June 22 . . . **Thalia Mara**, Dance Magazine contributor, is the author of "So You Want to be a Ballet Dancer" (Pitman Publishing Corp.) & "On Your Toes" (Doubleday-Garden City Books) to be released July 9 & 15, respectively . . . The 3rd issue of Dance Perspectives, devoted to dances of Anatolian Turkey, by **Metin And**, will be available in July . . . Nelson & Sons, NYC, are publishing an illus. biography, **"Isadora Duncan,"** by Allan Ross Macdougall, available Oct. 30.

REGIONAL BALLET-U.S.A.

REGIONAL BALLET-U.S.A., formerly identified by a map of the US, will hereafter be signified by an arrow-form (see p. 52) designed by Dance Magazine's art dir. **Rudolph de Harak**. The new ID symbolizes the growth of regional ballet in all parts of the country.

In May the **Northeastern Regional Ballet Festival Assn.** (Festival coverage, p. 52-85) elected new officers: **Statia Sublette**, Pres.; **E. Virginia Williams**, 1st VP; **Alexi Ramov**, 2nd VP; **Fred Danieli**, 3rd VP; **Josephine Schwarz**, Sec'y-treas.; **Sandra Severo, Barbara Weisberger & Ruth Ann Carr**, Dirs.

The Sr. Co. of the **Memphis Civic Ballet** has been selected to participate in the in-service training program of the Memphis Board of Ed. this summer. Jr. Co. has just accepted 70 new dancers, aged 9-13, of which 13 are boys. (Obtaining male dancers, a major problem for most regional co's, is being offered a practical solution by the **Amer. Ballet Theatre.** Details, p. 85.) . . . **Elissa Fuchs**, dir. **Baton Rouge Civic Ballet**, will be guest choreographer for the **Crescent City Ballet** for its July 31-Aug. 1 appearance with the New Orleans Pops Series. She will do a work to Ibert's "Divertimento." . . . The **Severo Ballet** will perform with the Valter Poole-conducted Detroit Symphony July 21 at the State Fair Grounds . . . **Ruth Kimbrell** will dance the lead in her "Jazz Suite" when her **Atlanta Concert Group** performs with the Atlanta Pops Orchestra July 10.

Houston Youth Symphony Ballet member **Julie Humber** received the Estrada Award, presented May 16 by the HYS Corp., for showing the greatest professional appearance & co. attitude . . . The **Elmira, NY, Community Ballet (Dick Holden**, dir.) performed as guests on the June 5-6 "Dance Panorama of 1959" program of the Holden School . . . The **Amarillo, Texas, Civic**

JULY DANCE EVENTS

New York City:

July 7-18, Russian Music & Dance Festival; Madison Square Garden

July 9, Eglevsky-Hayden Petit Ballet; Walt Whitman Hall, Brooklyn College; 8:30

July 14-16, Ballet Divertissements (Eglevsky-Hayden); Central Park Arena Th.; 8:30

July 20-Aug. 26, Merry-Go-Rounders (children's program; Mon., Tues., Wed. of each week); East Side Park Amphith.; 10 a.m.

through Aug., Percival Borde & Co. (Pearl Primus, guest artist); St. Marks Playhouse

Chicago Int'l Trade Fair: July 3-18, Bhaskar & Co., Jean Leon Destine & Co., Kabuki dancers, Tania Karina-Oleg Sabline Ballet Jeunesse de Paris, Ximenez-Vargas Spanish Ballet

Greek Theatre, Los Angeles: July 20-25, "Coppelia" (Alonso-Youskevitch); July 27-Aug. 8, New York City Ballet

Jacob's Pillow, Lee, Mass.: June 30-July 4, Pearl Lang & Co., Ruth St. Denis, Alvin Ailey & Co.; July 7-11, Lupe Serrano & Erik Bruhn, Myra Kinch & Co., La Meri; 14-Aug. 1, The Ballet Rambert (different program each week).

Newport, R.I., Jazz Festival: July 5, jazz ballet & lecture-demon. on American Jazz (Marshall Stearns, narr.)

Ramona Bowl, Hemet, Calif.: July 16, So. Calif. Ballet

Redlands Bowl, Calif.: July 3, Luisa Triana & Co.

Starlight Bowl, Burbank, Calif.: July 15, Los Angeles City Ballet

U. of Calif., Berkeley: July 10, May O'Donnell & Co.

U. of Colorado, Boulder: July 16, Ruth Currier & Co.

Ballet Co. (dirs. **Gene Galie & Bill Vaughn,** performed June 8-13 in cooperation with the Park Recreation Dept., offering: "The Jewels of the Madonna," "Les Sylphides" excerpts, "Nocturne in A Flat," "Can-Can" & "Lemon in the Garden of Love" . . . The **Cleveland Civic Ballet** performed for 10 weeks in the St. Lawrence Seaway Festivities.

The **Holiday Dance Theatre** of Newark, N.J., danced June 5-6 in conjunction with the Newark Arts Festival . . . The newly incorporated **Tri-City Ballet Guild** of Schenectady gave its 1st perf., "The Sleeping Beauty," June 13. **Lillian Sealey** was choreographer, **Peter Nelson,** artistic consultant . . . **Ballet Guild** of Jacksonville, Fla. performed in works choreographed by artistic dir. **Betty Ogilvie** (no's: "Jalousy," "Rhapsody in Blue" & "Romanian Rhapsody") June 15. Perf. was part of an "al-fresco" concert, including the Jacksonville Opera, Choral Society & Starlight Symph., to emphasize the need for a civic aud. . . . Participating in the Tampa, Fla. Fine Arts Festival, Apr. 30-May 3, the **Tampa Civic Ballet** offered "Prospero's Magic" & "Pas de Quatre," both choreographed by co. dir. **Alpheus Koon.** Co. also gave lecture-demonstrations on partnering & turn techniques . . . The **Reno Ballet Arts Theatre** gave a concert May 8, presenting: "Padora," "Harlequinade" & "Design for Spring," all choreographed by dir. **Archalee Carrell.**

SCHOOLS AROUND NEW YORK

130 youngsters of the Children's Ballet Theatre of **Christine Neubert's Riverdale Academy of the Dance** and the Riverdale Neighborhood House performed June 6 & 12 at Jr. HS 141 in NYC . . . **Adam Darius** has joined the faculty of **Fedor Lensky's Int'l Dance School** in Carnegie Hall . . . **Jack Stanly** is holding summer classes in tap, modern jazz, ballet & musical comedy dance through Aug. 21 at the Showcase Studios. Faculty assisting Mr. Stanly: **Jack Potteiger, Ronnie Daniels, Robert Niznik, Joan Roseman** . . . **Miriam Roskin,** assisted by **Jo Lechay, Harlan McCallum, Phyllis Murphy, Gian Pace & Kay Perper,** gave a dance therapy demonstration June 12 at Manhattan State Hospital, sponsored by the hospital's Music Therapy Dept.

SCHOOLS AROUND THE COUNTRY

The "Petit Carnival" May 18, by students of the **Lillafrances Viles Studio of Dance Education** in Hyde Park, Mass., was a benefit for the local VFW Auxiliary Post . . . Summer faculty at the **Dancers Studio,** Chicago: **Neil Peters, Bic Carrel, Tom Shelby, Jose Alvarez.** 2 of Mr. Peters' students have major summer musical roles — **Patricia Marquardt** in "Pal Joey" at the Fred Miller Theatre, Milwaukee, and **Terry Brady** in "Show Boat" at the Music Theatre in Highland Park, Ill. . . **Doris Martin,** of the **Martin School of Dance** in Savannah, Ga., has been choreographer for this season's musical prods. by that city's Little Theatre orgn. They have included "The Boy Friend" and "Six for the Season."

For the 5th year, Okla. City ballet teacher **Robert Bell** directs the ballet dept. of the U. of Kansas' **Midwestern Music & Art Camp at Lawrence,** June 16-July 26 . . . **Sally Ray** again teaches folk, square and ballroom dance this summer at Wingdale-on-the-Lake, Wingdale, NY. . . . Added to the '59 teachers at **Perry-Mansfield Camp,** Steamboat Springs, Colo.: **Joey Luckie Rigsby** (primitive & jazz), **Barbara Luke** (children's creative dance) . . . **Fred Berk,** after returning from Europe & Israel, was scheduled to be guest instructor for 2 weeks at Camp Blue Star, Hendersonville, NC. . . Columbia, Ga., teacher **Consuelo Carmona** heads the summer dance activities at Camp Hiawatha, Kezar Falls, Me.

"Supermarket USA" was the theme of the 79th anniversary student recital of the **Leo Kehl School of the Dance** in Madison, Wisc. Program benefited the Lions Club Welfare Fund . . . Sr. and jr. members of the Youth Ballet Co. of the **Drew & Rodgers Studios** in Phila. performed "Les Sylphides," with **Therese Cura & Joseph Stassack** as leads, and a new work, "The Jester's Conquest," choreographed by Mr. Stassack. Ballet mistress for the group is **Jeanne Drew** . . . The **Mt. Pinnacle Dance Camp,** Hendersonville, NC, meets Aug. 23-30. Dirs. are **Hildergarde Bennett** and **Virginia & Robert Barnett** of the **Atlanta Civic Ballet.**

ON TOUR

New York City Ballet: July 27-Aug. 8, Greek Theatre, Los Angeles.

Russian Dance & Music Festival: July 29-Aug. 2, Los Angeles.

Jose Limon & Co.: July 18, Empire State Music Festival, Sterling Forest, N. Y.

Jean Leon Destine & Co.: July 3-18, Chicago Int'l Trade Fair; 26, West Hampton Beach, 'L. I., N. Y.; 31-Aug. 1, Ipswich, Mass.

The '59 edition of "The Music Box Revue," choreographed by **Violette Andre** for her students at the **No. Shore Academy of Theatre Arts,** was June 6 at St. Alphonsus Aud. in Chicago . . . the 4th annual **Folk Dance Conference,** sponsored by the U. of Calif. at L. A. will be Aug. 16-22 at UCLA's campus at Santa Barbara . . . The May 25 Dance Festival of the **Marion Rice Studio** in Fitchburg, Mass., was a "family affair." Dancing in the program, in addition to Mrs. Rice and her daughter, **Carolyn Rice Brown** of the Merce Cunningham Co., were: daughter-in-law **Mona Rice;** granddaughters **Robin** and **Recca;** nieces **Barbara Palamountain** and **Cynthia Tucker;** grand nieces **Linda** and **Paula Rice.** Mona Rice and Barbara Palamountain are members of Mrs. Rice's professional co., and each has her own dance studio — in Ashburnham, Mass., and Brookfield, Mass. respectively. The Marion Rice dancers were guest performers in the Palamountain studio program June 6.

"Hansel and Gretel" and "Pictures at an Exhibition" were featured in the May 30 program of the **Theatre Ballet School** of Asheville, N.C., dir. by **Alice Weaver (Marjoire Alexander,** assoc. dir.). Event was a benefit for the Civic Arts Centre of Asheville, a new orgn. working in behalf of the Community Theatre, Little Symphony Orch., Art Museum and Reference Library, and aiming for the formation of a Civic Ballet.

CHICAGO NEWS

Jean-Leon Destine & Co., the **Ximenez-Vargas Spanish Ballet, Bhaskar & Co.,** the **Tania Karina-Oleg Sabline Ballet Jeunesse de Paris** and a group of **Kabuki** dancers will give free daily perfs. at the Int'l Trade Fair, held July 3-18. They will appear on a special island stage being built on the Navy Pier . . . **George Tapps** & his dancers are featured at the Empire Room . . . Old-time tap dancer **John Bubbles** was the best part of the Judy Garland show . . . **Kenneth Johnson** is dancing with **Irina Borowska** in London.

Maria Tallchief will be guest artist with the Lyric Opera in the fall. She will perform in "Dance of the Hours" from "La Gioconda," partnered by Kenneth Johnson. **Ruth Page** is again choreographer . . . **Teresa Montefusco** will be on the women's gymnastic team in the Pan American Games, held in late Aug. An acrobatic student of **James Rozanas,** Teresa recently won the Nat'l. Tumbling Championship of the US. She is chief demonstrator on the Rozanas teaching tours. She studies dance with **Rose Dentino** of Peoria and combines ballet steps & poses with her winning tumbling routines. She is expected to be a member of the 1960 Olympic team. The **Illinois Ballet** (dirs. **Richard Ellis & Christine DuBoulay**) was scheduled to perform at St. Alphonsus June

(Continued on Page 95)

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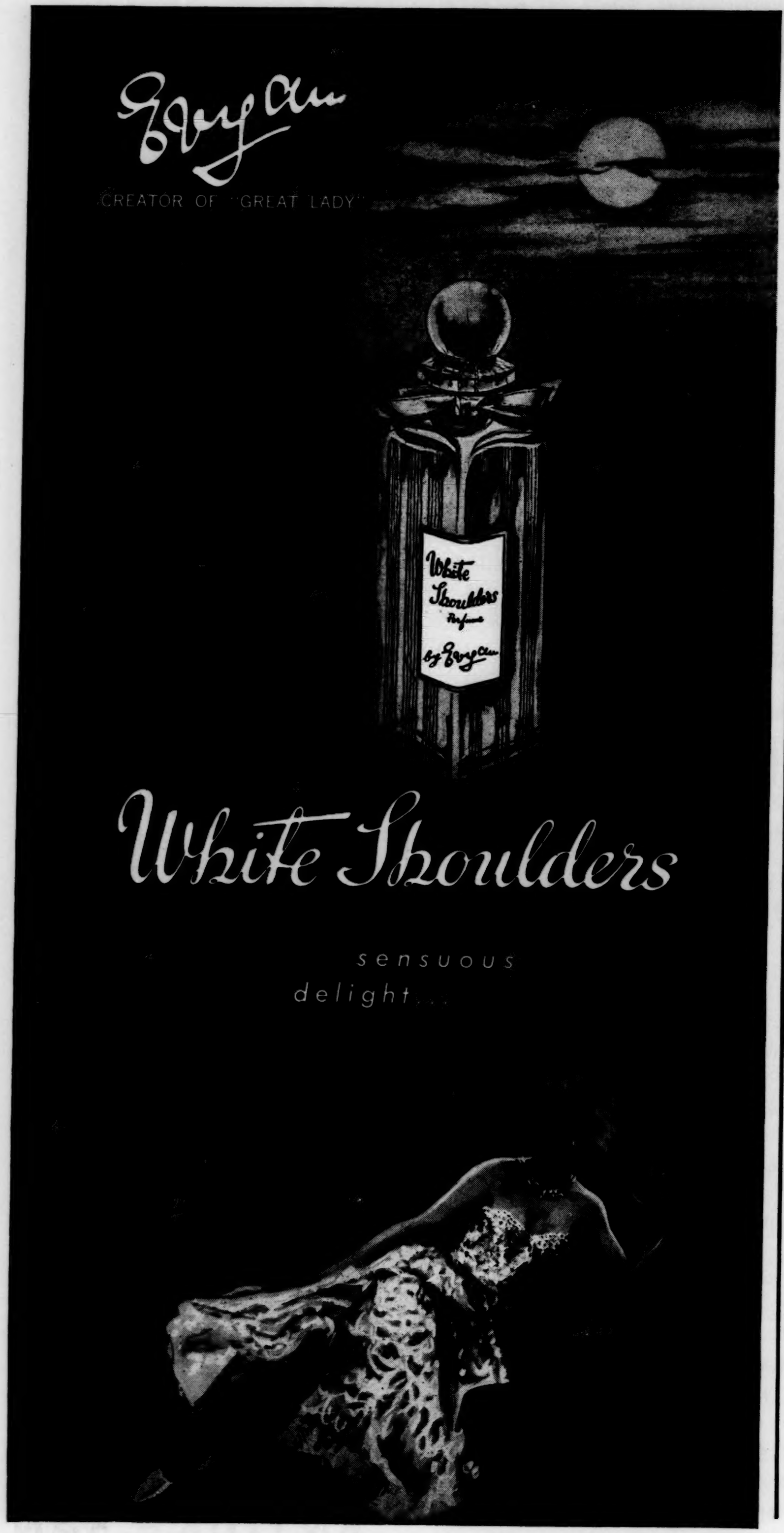


RECORDS FOR DANCE

BY ROSALYN KROKOVER

Quite a few dance records have been issued privately for classroom use. Most of them have been for contemporary dance technique and improvisation. Generally they are made and released by the accompanist, or by organizations devoted only to the dance. But for the first time, to our knowledge, a disc devoted specifically to music for ballet technique has been released by an established record company for national distribution.

The record is entitled Music for the Ballet Studio (Folkways FC 7673). It contains forty-one piano pieces composed by Mieczyslaw Kolinski. With the record comes a booklet with barre exercises, center floor work and combinations suggested by Grace Ziebarth. Details obviously have been worked out with great care. For instance, the first side is divided into two sections — soft legato and non-legato. Under the first category there are ten bands with a wide variety of rhythms. And in some cases the bands are broken down into sections. With each little piano variation there are always at least two suggestions, one for barre and the other for center.

The second side has sections devoted to medium-strong legato (mislabelled in the notes as non-legato) and medium strong non-legato; and the final section is titled as strong. The side is made up mostly of music in march tempo, though there are a waltz, mazurka and tarantella as well as other rhythms.

In addition, the booklet gives a handy index of the basic ballet steps, and gives the bands in which the music for that particular step may be found. And on the record itself there always is a chord and a pause between each piece to give time for preparation.

The project is very admirable, though there are two slight reservations about this disc. There are so many bands that it may be inconvenient to find the desired one (especially on the second side). And while the music itself is adequate, one might have wished for an occasional flight of imagination.

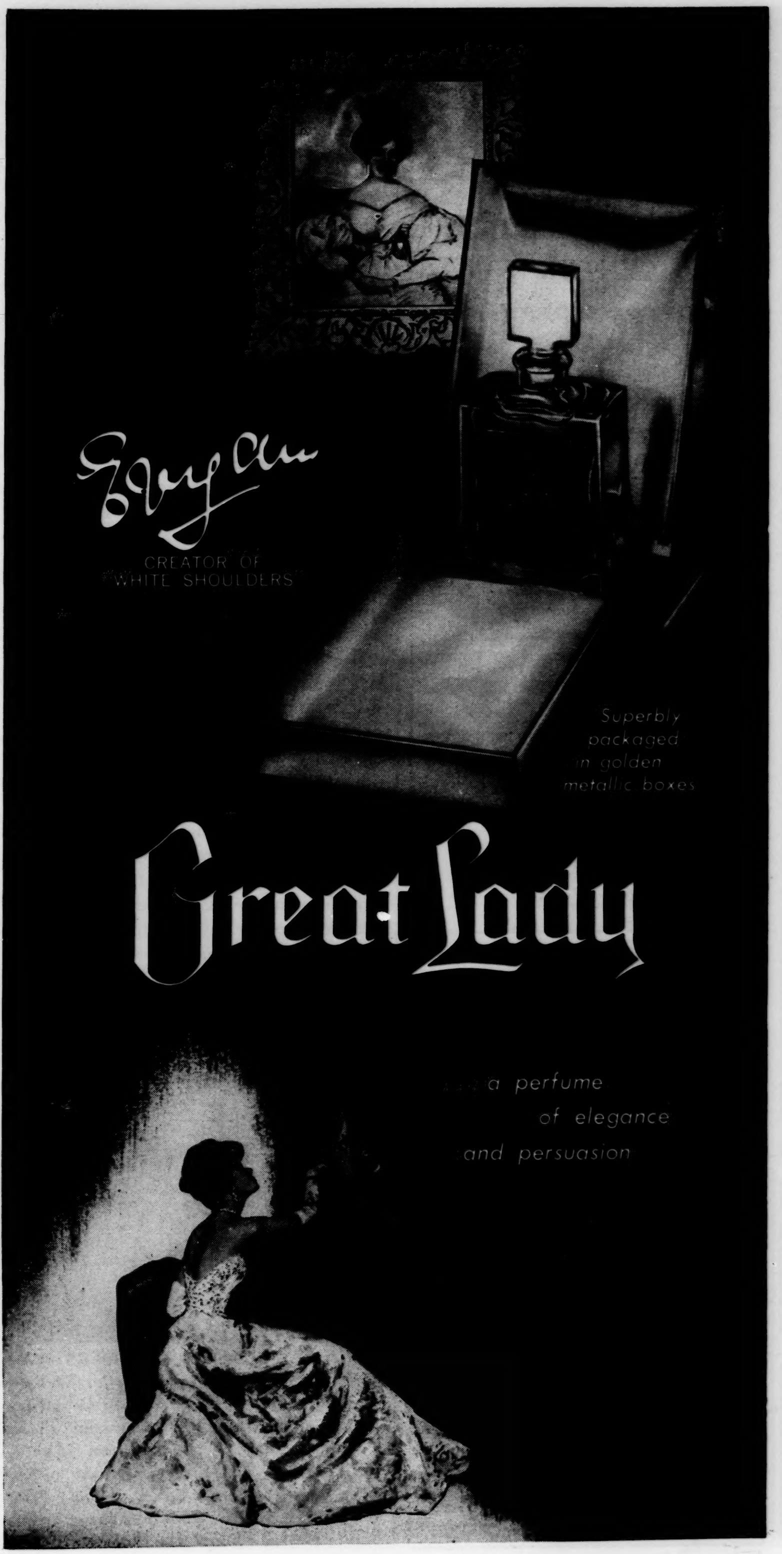
Several new discs devoted to ballet music can be recommended because of fine recorded sound and musical value. Three of these are available only in stereophonic form. They are a two-disc set for music from *Swan Lake,* conducted by Ernest Ansermet and L'Orchestre de la Suisse Romande (London CSA 2204); a complete two-disc *Nutcracker,* also by Ansermet and his orchestra (London CSA 2203); and excerpts from *Giselle,* with Jean Martinon and the Paris Conservatoire Orchestra (London CS 6098).

Recordings of the stunning ballets by Manuel De Falla — *The Three-Cornered Hat* and *El Amor Brujo* — have also recently turned up.

The Three-Cornered Hat has been missing from the ballet stage here for a long time, and for those who love it there is a complete version that has been made in Spain by the Orquesta de Conciertos de Madrid conducted by Jesus Arambarri (Columbia ML 5358). *El Amor Brujo* turns up occasionally on Spanish dance programs, generally in an abbreviated form with piano accompaniment. But there is a beautiful recording with L'Orchestre de Théâtre National de l'Opéra de Paris, conducted by Manuel Rosenthal (Westminster XWN 18803). On the reverse side of the disc is not a ballet score, but one of De Falla's masterpieces, the *Nights in the Gardens of Spain.* Yvonne Loriod is the pianist in these three impressionistic sketches, and the work receives an excellent performance. *END*

IN THE NEWS

INT'L TRIO: A program presenting Ram Gopal plus ex-Sadler's Wells Alexis Rassine partnering U.S. ballerina Marina Svetlova is touring Germany and Switzerland this month following a successful tour of England (above, in Liverpool). Miss Svetlova returns to teach at the Southern Vermont Art Center in August.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AT THE THEATRE

"ONCE UPON A MATTRESS" (Cont'd)
"DESTRY RIDES AGAIN" (Cont'd)
"GYPSY"

BY LEO LERMAN

As we noted last month, Joe Layton staged the dances and musical numbers of *Once Upon a Mattress,* the extremely smooth-looking musical (the Eckarts designed sets and costumes, also co-produced along with T. Edward Hambleton and Norris Houghton) which George Abbott went off-Broadway to direct. Since we are concerned here with dance we need not elaborate on the inadequacies of book and score. Mr. Layton devised one turn which was both appropriate to the zany intention of the musical, and which could become the basis for a popular social dance. His number is the "Spanish Panic." It seems to keep the dancers in a forward swooping motion while somehow causing them to forfeit all of the ground which they have apparently gained by that motion. It is a joyful dance — just the thing for a long summer evening. About Matt Mattox: he is not only a dancer of enormous vitality, intensity and virtuosity, but, in *Once Upon a Mattress,* he demonstrates acting and vocal gifts of considerable charm. When he is on stage, the show is never amateur. Here is a talent crying out for a role worthy of it.

And while we are backward glancing, there is that brilliantly executed whip routine in *Destry Rides Again.* We mentioned it as one of the show's two dance highlights (Michael Kidd staged and choreographed the entire production), but we did not accolade the dancers who do this extremely difficult number. Black-hatted, mean-visaged, strictly no-monkey-business types, Marc Breaux, Swen Swenson, George Reeder make the show come gloriously alive by their dancing, whip-wielding and acting. *(See pag 32 for photo of the trio.)* Giving each dancer a deeply individual characterization which furthers the action of the show is one of Michael Kidd's special talents — abundantly evident in *Destry.*

The best musical of the season, directed and choreographed by our most inventive (on Broadway) choreographer, turns out to be more a play with music and not really a "dance" show. *Gypsy* also turns out to be, in every department, even in its intentionally limited use of dance, just about the most original show to hit Broadway in many a season. For it Arthur Laurents (he also wrote *West Side Story)* constructed a wonderful book (based on Gypsy Rose Lee's memoirs), Jule Styne composed a most appropriate score, Stephen Sondheim wrote the best show lyrics we've heard in seasons, and Jo Mielziner and Raoul Pene Du Bois designed settings and costumes which are precisely right. The hallmark of *Gypsy* is just that: everything about it (save perhaps the final strip number) is precisely right, and how very rare that happy condition is on Broadway. Our concern is, of course, with Mr. Robbins' contribution. His last show, *West Side Story,* is almost totally a dance

---

IN THE NEWS

Martha Swope

***FOUR CELEBRATED TEACHERS:** Vera Volkova, Royal Danish Ballet Artistic Advisor, was welcomed to U.S. by a June 7 reception at N.Y.'s American Ballet Center, where she taught from June 8-July 3. L. to r.: Margaret Craske of the Metropolitan Opera Ballet School; Mme Volkova; ABC Dir. Robert Joffrey; Valentine Pereyaslavec of the Ballet Th. Sch.*

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show. It is appropriately an extended ballet ballad in form. Robbin's theatre dance genius is again confirmed by his approach to *Gypsy:* he uses dance only when the action of the show is furthered by it, only when dance is demanded by the exigencies inherent in this seedy, bitter, garish saga of mother self-love and third-rate show business. There are no big ballets, no nonessential production numbers, no extra solos. From the moment we meet the leading characters, Baby June (Jacqueline Mayro dances, sings, plays this poor moppet as though she had been Baby June herself) and Baby Louise (Karen Moore), abetted by Rose, their mother (Ethel Merman), we are in the sorry world of third-rate vaudeville . . . the world of broken-down acrobatic tap, limp soft-shoe routines, the sleazy patriotic flash finish. "May we entertain you?" ask the children in Baby June's woeful vaudeville act. And entertain they do — vigorously dancing the show from pitiful, bitterly comic situation to situation. Even when Baby Louise metamorphoses into Gypsy Rose Lee, stripper extraordinare, she is still singing and strutting "May We Entertain You?" More next month about *Gypsy* and Jerome Robbins as choreographer and director.

THE END

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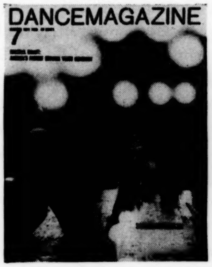
on the cover



The spontaneous appearance of the regional ballet movement in the past 5 years is one of the happiest youth developments on the American scene. (There are currently about 80 independent companies throughout the U.S., involving several thousand young people.)

There is only one way to become a participant in a regional ballet company, and that is through intense interest and very hard work. Physically, morally, socially and culturally, the results are attractive and constructive. Those involved are fortunate indeed. And they know it!

Cover photo of Fern MacLarnon and Don MacPherson at the Northeastern Regional Ballet Festival (see pp. 52-59) by JACK MITCHELL.

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LOOKING AT TELEVISION

WITH ANN BARZEL

The several appearances of the Alwin Nikolais Dancers on the Steve Allen Show indicate that Nikolais has something television needs. His compositions utilize forms and colors in movement. They fill the television screen with the most exciting pictures the medium offers. On May 17 the Nikolais Dancers manipulated cords in space, forming and reforming line patterns and spatial designs to the highly provocative tinkle of "bottle music." On May 31 the group danced with large shields in free forms, in various shapes and colors. The cameras moved rhythmically between long shots and several degrees of closeups, weaving a composition of abstract movement that was far more interesting than the one angle view an audience gets at a live performance of Nikolais' work.

Television dance swings between special productions and stars in their specialties. Tops for the latter in the past month were Melissa Hayden and Jacques d'Amboise in the pas de deux from *Swan Lake* on ABC's Summer Night Show on June 3. Jean Leon Destiné and his Haitian group made the night tropical.

The best original dances were the Carol Haney romp on America Pauses for May (May 18, CBS) and Marge and Gower Champion's juvenilia on Dinah Shore's May 10 show.

Carol Haney's dance with two lads burst all over the outdoors. The frisky trio frolicked over a fishermen's wharf, to "Ain't We Got Fun." The set was without boundaries, and the movement range and gesture were expansive as the setting.

Marge and Gower Champion and the dance ensemble of the Chevy Show remembered mother (it was Mother's Day) with nursery rhymes, children's games and scooters.

It was sweet and pleasant, and then the Champions, again assisted by the group, cut loose in a devastating take-off on the Arthur Murray Party. Gower harumphed as he stalked stiffly through a lesson on the box-waltz. In nasal accents Marge hostessed the contest which included a celebrity rooted to the floor while an "Arthur Murray teacher" buzzed busily around him. And it all ended to a swinging Strauss waltz with yards of flounces whirling at the camera angled from above.

Another and broader dance parody was the "Bulgy Ballet" on the Steve Allen Show of May 31. Martha Raye as Olga Movova cavorted around in a slapstick burlesque of a Russian ballerina. She swung from rings, clambered over her five partners, and in general made a shambles of ballet. It was funny in its low-comedy way. The program began with a hilarious take-off of a Russian-born impresario, one F. Harbach, complete with cane, fur-collared coat and big talk about cultural exchange.

The appearance of 11-year-old Claudia Cravey on the May 10 Ed Sullivan Show was a pleasant surprise. It does set one's teeth on edge to see the child billed as a "baby prima ballerina." However, she is talented and wins you over in spite of this handling handicap. Claudia danced a pas de deux from the Palm Beach-produced ballet *The Princess*, choreographed by Jo Anna. She was partnered sympathetically by Vincente Nebreda. People not thoroughly familiar with the physical potential and movement ability of little girls cannot appreciate how remarkable Claudia is. Certainly, compared to professional adult dancers, she is merely a capable young dancer. To the undiscerning layman who finds the usual little horrors on toes perfectly lovely, she might seem one more graceful child. But those who teach ballet to little girls know that the poise, ports de bras, sheer physical capability of Claudia Cravey are honestly astounding. Parallel precocity in the academic world might be a two-year-old who can read fluently.

USA in May and Summer Night were new ideas, but good old Paris in the Spring was also on the map. On May 11 the Voice of Firestone celebrated the Parisian rites of spring with love in the streets, cancan girls and beret-topped artists. Jacques d'Amboise was an American artist jumping high wide and handsome across the Paris streets. The dances did not mean anything, but he jumped them well. He had three numbers, the last in a finale choreographed by Danny Daniels.

George Tapps and his Dancers (two boys and two girls) were a treat on the

Steve Allen Show of May 10 in a breezy tap number.

Bits of Michael Kidd's numbers from *Destry Rides Again* have been aired. The most rewarding as dance was a large production number in front of a jail, shown on the Sullivan Show of May 10. The effectiveness of union work was demonstrated. Another *Destry* excerpt was given on the Perry Como Show of May 30. Although amiable Perry named dancers Marc Breaux, George Reeder and Swen Swenson, they were taking it on the chin rather than dancing.

Folk dancing cropped up on the Arthur Murray Party of May 11, when contestants for "ballroom" honors did Polish and Bulgarian dances (they did sneak in a samba too). The best folk and character dancing on the air is seen on ABC's Polka-Go-Round, for which Felix Sadowski makes excellent national dances. The group of eight dancers has had some changes, and there have been nice solo bits by Alfred Mueller and Richard Tarzynski. I presume it is sentiment that retains a couple of the dull dancers, who could well be replaced for the greater effectiveness of the show. WGN's Polka Time with similar format misses out entirely because it uses amateur dancers who dance without any dash or polish.

Sujata and Asoka, picturesque in their beautiful East Indian costumes, made a colorful appearance on the May 17 Dinah Shore Show. The slow movements of the Hindu dance and close-ups of eyes and hands afforded by television make it a very attractive form for TV. The production staff astutely used East Indian languor and a lotus flower atmosphere for the commercial, too.

Talking of commercials, one of the best television dances, repeated often, is the Newport Cigarette ad—it is clever, inventive and danced so well by Tad Tadlock and Tom Hanson. *THE END.*

"BULGY BALLET": "Ballerina" Martha Raye, flanked by fellow comedians Tom Poston, left, and Gaby Dell, did a satire on the Bolshoi Ballet on the May 31 Steve Allen Show.

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REVIEWS

***Review by Doris Hering:* Juilliard Dance Theater, Jose Limon & Co., and guests.**

***Review by Selma Jeanne Cohen:* Donald McKayle, Kevin Carlisle and Cos.; Bhaskar and Co.; Munt-Brooks Co.; Eleo Pomare and Co.; Contemporary Dance Productions.**

***Reviewed by Walter Sorell:* Ruth Ravon; Salvatore Guida's "La Via della Commedia."**

Juilliard Dance Theater; Jose Limon and members of his co.; Valerie Bettis
Juilliard Concert Hall
May 8, 9, 11, 12 — 1959

After a steady diet of Bolshoi, with its visual and kinesthetic excesses, we found Juilliard's brief season of modern dance strangely reposeful — and in many ways refreshing. Here were dance works that did not overwhelm, but allowed one to reach out and meet them half way. And their choreographic language was in almost every instance natural and integral.

There were three premieres. But for us, the towering giant was the repeat performance of José Limón's *Missa Brevis.* More than any work, with the possible exception of Balanchine's *Serenade, Missa Brevis* fulfills the ultimate function of dance.

On the surface it has a quotidien simplicity. A man, in street clothing, stands quietly watching a group of people clustered before the projected image of a bombed out cathedral. Gradually, with the space-and-time transcendence possible only in dance, the man becomes one of them — then a symbol of them all — and finally, as the cathedral image fades, he is the symbol of all mankind.

Impact Photos

NEW BETTIS WORK: "Closed Door" (Webern), Valerie Bettis choreog., Peter Larkin set, was premiered May 9 at Juilliard. Above: Florence Peters, Jane Laughlin, Martha Wittman, Joyce Trisler, James Payton, Baird Searles.

Although its sections follow the order of the Catholic mass, *Missa Brevis* is not ritualistic. As its dancers cling in convoluted circles — as female figures are propelled upward into shafts of overhead light — as the group alternately scatters and reassembles — one realizes that Mr. Limon has put his hand upon the very heart of the liturgy. And en route he has achieved a perfect union with Zoltan Kodaly's exultant score. *Missa Brevis* is a brave and spiritually bountiful utterance.

This work was perhaps a more apt tribute to the memory of Doris Humphrey (all proceeds were designated for the Doris Humphrey Scholarship Fund of Juilliard) than the revival of her own *Lament for Ignacio Sanchez Mejías.* Despite the special significance of its final words, "I sing for a later time," the performance seemed low-keyed and, in Meg Mundy's case, verbally cluttered.

It has been said that the modern dance is acquiring a classic vocabulary — a movement codification of its own. And yet the three premieres were entirely different in their approaches to the language of dance. In Doris Humphrey's *Brandenberg Concerto No. 4 in G Major,* composed in collaboration with Ruth Currier, the gestural shape was rounded, polished, baroque. In Helen Tamiris's *Dance for Walt Whitman,* the language was widespread, percussive, and somewhat two-dimensional. And in Valerie Bettis's *Closed Door,* the vocabulary was terse, fleeting, stenographic.

The dancers in the *Brandenberg Concerto* resembled the inhabitants of some acadian land, weaving a rite of vigor and solemnity and ultimate release. Arranged about a low round platform, they reached and circled and engaged in a lively armplay. Strips of red cloth hanging as decor became part of the dance, as figures wound themselves in the fabric in a mood of lamentation. Suddenly the strips rose out of reach, the music brightened, and the entire company scalloped into small leaps like bits of laughter. They finished on a long diagonal, their arms wide.

It is almost miraculous that Miss Humphrey in her final illness could have achieved such a mood of easy affirmation and such richness of choreographic texture. And she would have been proud of this radiant interpretation.

Affirmation was also the mood of Helen Tamiris's *Dance for Walt Whitman.* Here it was the affirmation of group identity. Motivated by quotations from Walt Whitman, the dancers bounded and strode as though they were exploring a craggy landscape. The men disappeared, and the women engaged in a rather conventional symbolizing of the female life-cycle—the arms cradling imaginary children, the hands joined and bodies swaying, and a final sinking down, their work done, new lives given to the world.

The men returned to "plant companionship thick as trees," and with an air of husky bravado, the group ended in a circle, jumping and lifting their arms.

Song for Walt Whitman was in the bold, simple strokes of a poster or a primitive painting. But within this intentional limitation, it had a heel-digging honesty of communication.

Watching Valerie Bettis's *Closed Door*, we felt as though we had been suddenly dropped to the bottom of a tropical pool — a private underseas world where now and then a pure sound penetrated, where all movement seemed refracted into significant clarity, where the environment was fluid and opalescent. It was a tantalizing experience.

The theme was that of Sartre's play, *No Exit*. Three people were imprisoned in eternity — imprisoned with each other — imprisoned within their own souls and within their pasts. The work began in silence — a silence intermittently broken by the wonderfully attenuated sounds of Webern's "Five Movements for String Quartet, Op. 5."

The stage was transformed by a geometric form — a sort of luminous lean-to designed by Peter Larkin — which later lifted slowly and hovered above a black door resembling the blade of a guillotine. It was an atmosphere at once lovely and frightening.

BUSY SUMMER AHEAD: Bhaskar performs with co. July 3-18 at Chicago's Int'l Trade Fair, Aug. 21-22 at Jacob's Pillow. The group recently appeared at the 92nd St. Y (see review page 80).

Outside the lean-to, beneath it, and finally imprisoned by it, the dancers enacted the three-part theme. Each of the principal characters had an alter ego, and yet all seemed as one.

For us, *Closed Door* was an important creative advance for Miss Bettis. She did not merely use movement as a substitute for the words of the play. Instead, she found a way to lift the play to another plane — another dimension.

Miss Bettis also performed her well-loved solo, *The Desperate Heart*. And the season included Jose Limon's *The Traiter*, in which Lucas Hoving gave an especially sincere portrayal of The Leader.

The Juilliard orchestra under Frederick Prausnitz gave sterling support. Stage lighting by Thomas De Gaetani was inspired. *D. H.*

Donald McKayle, Kevin Carlisle and Cos.
92nd Street "Y"
May 10, 1959

Kevin Carlisle is a young man who likes to try his hand at a variety of dance idioms. His compositions are stronger on the modern side than on the balletic. Perhaps less eclecticism and more concentration might make the former even stronger, for this aspect of his work shows considerable promise.

Mr. Carlisle's *Pas de Six* was all ballettic; his *Divertimento* contained a mixture of styles. The first was rather bland; the second seemed forced in its inclusiveness, though it had passages of bright invention. His *Impressions Istic*, introduced by a super abstract film strip, was an amusing take-off. Domingo Rodriguez's costumes were delightful — especially for the boxed dancer who represented a Mondrian design.

Mr. Carlisle also repeated his *Icarus*, which had the most consistent choreographic form of his works.

Mr. McKayle is less adventurous in his selection of idioms. Because his movement ideas derive from concepts of characterization, his works have a functional integrity. His new piece, *Rainbow Round My Shoulder*, dealt with a chain gang — their interminable labor, their dreams, their sorrows. Their dance was accompanied by traditional songs, sung by Leon Bibb and a supporting group.

The dancers were given strong, percussive movement — big, strong, masculine movement. Most often they danced in unison, or two groups mirrored each other. Their uniformity had a persistent forcefulness. The men, led by Mr. McKayle and

(Continued on Page 80)

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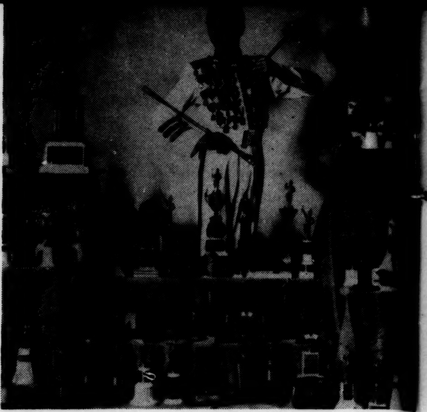

Ballet-trained Norman Crider has won all the baton honors, nat'l and int'l.

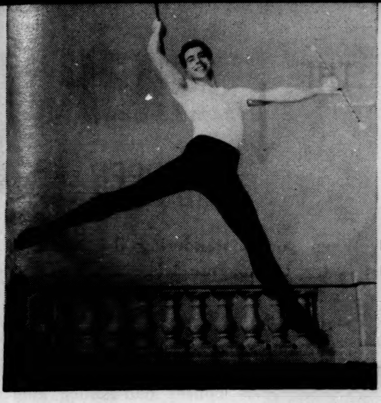
VERSATILE VIRTUOSO

One young man in show business is confounding the purists and the skeptics by demonstrating that baton twirling need not be a mere distant cousin of the dance. 20-year-old Norman Crider has taken the form beyond the realm of the street parade and the football field and has developed a performing style which shows an honest-to-goodness integration of ballet and baton. How it came about is a heart-warming "do it yourself" story.

Born in the remote mining town of Socorro, New Mexico, Norman discovered dancing when he was eight. There simply were no dancing classes in Socorro, and his "discovery" came about through his only contact with the art — the pages of Kay Ambrose's *Ballet Lover's Pocket Book.* He memorized every word of the text, and from it worked out exercises at a homemade barre. Being deprived of the opportunities for formal training seems to have whetted the determination and ingenuity which have keynoted his career.

When he was twelve Norman tackled twirling as a substitute for dancing and with arduous practice developed a prodigious skill. That year his family moved to a town 50 miles from Santa Fe, to which he traveled each Saturday for his first ballet classes, at the Dorothy Parks School of Dancing. At the same time he kept on twirling via study with John Large of the

The Norman Crider Trio



U. of New Mexico. Faced with a choice between pursuing ballet or baton — he chose both, feeling that a combination could offer something new and exciting.

Crider won his first baton championship at the age of 15, and he has since copped 62 medals and 74 trophies—or just about all the honors, national and international, that there are. As a teen-ager he was sent around the USA as a New Mexico State baton counselor, to conduct contests and clinics at band camps. Top scholastic rating won him a college scholarship and he was permitted to enter New Mexico A & M at 16 — even before he was graduated from high school. During his two years at college he found time to study more ballet, at the Perkins Dance Studio in Las Cruces, and to teach twirling classes, in which he introduced the idea of incorporating ballet movement into his work during the warm-up period.

Then along came a chance to audition in Chicago for Muriell Abbott, the well-known hotel show producer. The enticement was too much, and Norman deserted school. But an unexpected surprise was ahead — he learned that what he was trying out for was an *ice show*! Nothing daunted, he furiously learned exhibition skating in a very few months, and the contract was his. His professional debut, complete with a 4-minute skating-plus-baton solo took place in 1957 at Chicago's Conrad Hilton Hotel. That first booking was several times extended until it became a run of one year and ten days. In the time-off period he applied himself to more study of dancing, with the show's choreographer, Bob Frellson.

At the ripe old age of 20 the boy from Socorro has gone on to form his own baton-ballet unit, the Norman Crider Trio, which features two of his former pupils from New Mexico, Janet and Jeanne Nobles. For the threesome he has choreographed a rousing *Illusions in Motion* presentation, which is now a regular attraction of the hotel and club circuit. *B.S.*

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THE ↓ NAME DROPPER

When you're wandering down Broadway, try to imagine what the situation was like for the dance hopeful of 30 years ago. As you pass the Capitol, the Roxy, the Rivoli, the Paramount and the Rialto, would you believe that in 1929 all those movie houses had dance companies of at least 32, who performed every week of the year?

Many 1929 dancers were perhaps not equal to *West Side Story* or today's NYC Ballet. But, even though they were often called upon to do fairly uncomplicated "hoofing," they always had to be prepared to dance honest-to-goodness classical ballet. To get on an entirely new premovie "presentation" extravaganza each week, everyone had to be a fantastically quick study.

The Capitol of that era was a great showcase for dance. For a long time its ballet star was Maria Gambarelli, who later went on to the Roxy, and then to the Met (and today, to 7 Arts Center, as artistic director). For 11 years the ballet master at the Capitol was Chester Hale, who had previously been in the Pavlova co. His programs might often include a Pavlova repertoire item, as, for example, when he danced the *Boccherini Minuet* with Hilda Butsova. The house was also an important proving ground for up-and-coming talent. Two random examples of the many stars-of-the-future—Roland Guerard, William Dollar.

1929 ads for the Roxy tell us that, before the movie went on, the customers saw such ballets as *Scheherezade, Wedding of the Painted Doll,* and *A Ballet Master's Dream.* The Roxy Ballet was headed by Patricia Bowman and Leonide Massine — no less.

And speaking of names — a ballet producer of the day at the Paramount was Michio Ito, now the Grand Old Man of the Dance in Tokyo.

Most of the foregoing picture is courtesy of two of our friends. One is Alice Swanson, now of the Byrnes & Swanson ballroom school in Brooklyn. In 1929 "Swanee" was a teen-age student of the Lippel School of Dancing in Newark and doubling as a novice in the Paramount Ballet. The other is Mr. Hale, today a well-known Manhattan ballet instructor.

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American Dancer Gets Bolshoi Scholarship

14-year-old Laurie Sibbald becomes international news

Again dance outshines diplomacy. This time the incident involves a 14-year-old Calif. dance student who has been offered a scholarship at the Bolshoi School in Moscow. This unprecedented invitation came to Laurie Sibbald, soloist of Oleg Tupine and Natalia Clare's Ballet la Jeunesse, and it came from none other than Leonid Lavrovsky, the Bolshoi's chief choreographer. This is how it happened . .

Laurie was *not* among the fifty Los Angeles dancers supering in the opening night *Romeo and Juliet* (see So. Calif. news). Her chance came during the second week of the Bolshoi's Southern California season, when the company was making TV films at Station KTLA.

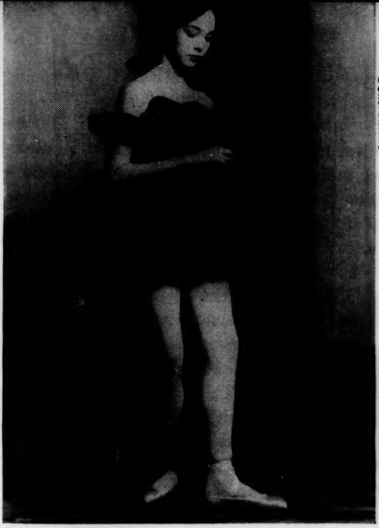
Musical director for Ballet la Jeunesse is Michael Liotweizen, who was a Glinka Prize winner in Paris in 1955. In October, the Tupine-Clare company, which has been developing an enthusiastic audience on the West Coast, will premiere a work to Liotweizen's new piano suite. In three days of surprise negotiations, arrangements were made for Liotweizen to conduct his work next year for a second premiere — by the Bolshoi!

The final day of negotiations coincided with the TV filming, and Mr. Liotweizen asked and received permission to bring Laurie to the studio to watch the dancing. Lavrovsky became interested in her and asked if she would care to participate in the Bolshoi soloists' class the next morning. She would.

Laurie found herself in a mixed class of twenty-three. Maximova, Kondratieva and Bogomolova were there. So were Vasiliev, Khokhlov and Lapauri.

"The combinations were all long and done very fast," she recalled to us. "Everyone tried for very high extensions and very low body bends. By the time we turned to do them in the other direction I was able to follow. After the class Mr. Lavrovsky asked me to dance. I did my variation from *Aquarelle Espagnole*."

"At the end," Liotweizen told us, "they all crowded around her, asking where they could see her dance the full ballet in performance. Lavrovsky broke in to ask who was the choreographer. When I told him it was Oleg Tupine, he commented, 'Artistic, very artistic. It shows excellent taste and originality.' He was impressed that there was a school here where she could get such pure classical training."



Constantine

Laurie Sibbald

Laurie interrupted: "I didn't see her in *The Stone Flower*, but I like Maximova best. She was so little and so cute." (Laurie herself is 5'3".) "She was so upset when she found the Bolshoi would be opening in San Francisco the day of our performance. And I like Vladimir Vasiliev the best of the men."

Vasiliev was apparently impressed, too. During the curtain calls at her June 5 performance with Ballet la Jeunesse, Laurie received a bouquet of American Beauty roses with a card in Russian which read: "Wishing you the best of success. Volodia Vasiliev."

Laurie Sibbald was born in the San Fernando Valley, just north of Los Angeles, on June 18, 1945. She is in 9B at Walter Reed Jr. High School. Her ballet training has been with the Tupines since they opened their School de Ballet la Jeunesse in Toluca Lake in 1956. She has already learned the variations from *Swan Lake, Don Quixote, Aurora's Wedding, Les Sylphides* and *The Nutcracker*. Tupine, who trained with Egorova in Paris, has appeared with leading international ballet companies, and partnered such celebrities as Tallchief, Danilova, Chauviré, Toumanova and Moylan. He considers Laurie a rare talent. "She is a lyric dancer, like Mary Ellen Moylan, with beauty, temperament — and the necessary long legs."

Pending clearances, Laurie and her mother will go to Moscow this September.

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NYC BALLET REVIEWED

SPRING SEASON —

May 12-June 14, 1959
New York City Center

BY DORIS HERING

This spring, the New York City Ballet opened its arms wide. For its new offerings(*Episodes* and *Gagaku*) it turned to modern dance and Japanese court dance. For its principal winter holdover *(The Seven Deadly Sins)* it turned to lyric theatre.

Yet none of the works gave the feeling of having been arbitrarily selected. Each had a succinctness of style and an emotional economy that related it to the best of the company's current repertoire — works like *Four Temperaments, Agon, Divertimento, Serenade,* and *Pastorale.*

Since Martha Graham was not planning a New York season this year, one owes a special debt of gratitude to the management of the New York City Ballet for having presented her in a new work. Hers was the first part of *Episodes,* an hour-long excursion to the orchestral compositions of Webern. The second part of *Episodes* was staged by George Balanchine.

There were two elements that *Episodes I* and *Episodes II* had in common. Beyond that they went their separate ways. Both began and ended in moments of significant stillness. And both could only have been the work of mature artists with sufficient mastery of their medium to be able to synthesize, pare away, eliminate extraneous linear detail.

Their relationships to the Webern music differed. Miss Graham's (to the "Passacaglia, Opus 1" and the "Six Pieces, Opus 6") was subjective. Mr. Balanchine's (to the "Symphony, Opus 21," "Five Pieces, Opus 10," "Concerto, Opus 24," "Variations, Opus 30," and "Ricercata in six voices from Bach's Musical Offering") was objective.

THE BOLSHOI AND NYC BALLET: Leonid Lavrovsky and George Balanchine, principal choreographers of their respective companies, converse—friendly, but of diverse opinions—at the May 11 City Center reception that followed a NYC Ballet rehearsal attended by the Russians. Center, Yuri Zhdanov.

Photos by Martha Swope

Unlike any other choreographer, Martha Graham can begin with a brief incident, or merely an arrest; sieve it back through time and memory; and return it to cope with its present fate. This time she chose the execution of Mary of Scotland.

In its opening moment, we were reminded a bit of the beginning of her *Errand into the Maze.* There was the same small, pale figure, standing taut, like a Durga perhaps, or a Parvathi, viewing an eternity to be explored. In this instance, Miss Graham as Mary stood in stiff black. Her hands rested quietly on the front of her skirt. Above her there extended a horizontal black platform ending on either side in a staircase. Centered on the platform were a black stanchion decorated with heraldic symbols and a vertical black rectangle.

Mary walked forward in the skittery gait of someone skirting obstacles. She mounted a staircase and, back to the audience, slipped out of her chrysalis-like dress. Bothwell (Bertram Ross) awaited her, a crown in his hand. She descended, and the dress remained standing alone — the abandoned vestiture of a queen.

A metaphor integral to Martha Graham began to emerge. It was the conflict between love and destiny. In this case, the resolution came quickly, almost violently, and Bothwell, dismissed, strode stiffly out. Mary was left in the torment so clearly and rightly expressed in what has become Miss Graham's own personal symbol-movement—the wide leg swirls, the quick, nervous lifting of the knees, the split-fall forward to the floor, the high angling of the arms.

Four girls (four soul-shadows of Mary) encased her in a blood-red gown. And as in Miss Graham's *Herodiade,* the donning of a garment became the symbolical acceptance of destiny.

The dance patterns for the girls were devised in sweeping spirals, as though Miss Graham had wished them to draw curves of commentary about the restraint of her own gestures. As they receded, she knelt to cross herself, then stood with her right hand unfolding in resignation.

The Executioner (Kenneth Petersen) turned the black rectangle above, and it was the throne, with Elizabeth seated resplendent in gold. Like the image in an old engraving, she descended the staircase with her body facing sideways to the line of descent.

Both women hurled themselves into similar sharp extensions, similar arm-positions (as though playing at archery). But Elizabeth's were done with the lavish force of youth. Mary's were tinged with introspection and potential defeat.

They mounted small platforms, and, to a chiming of bells, engaged in a fateful game of tennis. Like mechanical dolls, they tapped the golden balls while the Four Marys and the four men out of Mary's past surged and fell in anguish.

The game was over. Elizabeth was lifted high in triumph. Mary zig-zagged among the others, holding out her hand to each. Momentarily she sat upon the throne, then knelt in darkness. A red light suffused the abandoned black dress.

The sumptuous Karinska costumes, the richly simple decor of David Hays, the tight-strung music of Webern—all seemed perfectly attuned to Martha Graham's concept. And Sallie Wilson as Elizabeth combined a rapier-clean dancing style with a fine understanding of Elizabeth's duality — her sense of defeat-in-triumph. But most satisfying of all was Miss Graham's performance. It had an emotional freedom and an underlying serenity that cast their spell over the entire work — and over the audience — making *Episodes I* not so much a moment in history as a moment in eternity.

Most choreographers formulate an image and then find the dancers who can best project it. But in *Episodes II,* which followed the Graham work without intermission, Balanchine seemed first to have selected bodies and then to have projected their physical potential into space and music-time. This reversal produced a strange feeling of unrest, as though Balanchine had carried ballet choreography to a new threshold and had then lost his desire to carry it over the threshold.

Eight dancers, led by Jonathan Watts and Violette Verdy, stood in pairs, hands joined. They wore practice clothes. And most of the decor of *Episodes I* had been removed. The stage looked cool, the dancers alertly ready.

Suddenly the Webern music sounded quite different — more spare and fragmentary. The dancers, hands still joined, formed tight patterns, first an arm, then another arm, then a head, then a leg, then a foot, then a lift with the girl's feet flexing at the peak or on the descent. They all finished with the girls facing to the side, leaning back like ship figureheads against the boys' hands.

The stage cleared, the backdrop shifted. A boy (Jacques d'Amboise) strode forward, his body hunched, his knees partly bent, as though he were preparing to en-

"EPISODES": Section 3 of Part II of the Graham-Balanchine-Webern work features Allegra Kent, Nicholas Magallanes (center figures) and group.

counter the enemy. A girl (Diana Adams) emerged. They met, but they did not meet. They locked bodies, but they did not embrace. They entangled with each other, but they did not see each other.

Some in the audience found it amusing as they finished each involved phrase standing blankly side by side like the figures in a Cadmus painting. We found it sad — as sad as the pale streamers that floated down from the flies as the dancers strode off.

The choreographer returned to the safety of pure movement in a pas de six led by Allegra Kent and Nicholas Magallanes. Here Miss Kent resembled a sweetly pliant lay-figure, and Magallanes, in a role somewhat like that for Arthur Mitchell in *Agon*, was the adventurer touching her body lightly to see what shapes it would take. She would dip into an arabesque and at a touch of his fingertips would reverse into a forward extension. She would stand in second. He would tap her leg lightly and watch it fold into a plié. She would bend way over on one leg, and he would fold the free leg through. Finally, like children tired of a game, they left.

There is a strange contrast in Paul Taylor, a modern dancer specially invited to perform in *Episodes II*. He has a blank, almost alienated facial expression and a felinely alive body. In Mr. Taylor's long solo, Balanchine used the facial quality as a sort of punctuation, having Mr. Taylor stare out at the audience between movement spurts. The movement itself was brilliantly inventive and exquisitely performed. Sometimes Mr. Taylor flexed his arms like an old-time boxer, sometimes he crawled, catching each foot with a hand as he went, and throughout there was a rhythm of flow-and-halt, as though he were swimming in a secret amniotic fluid.

The last movement of *Episodes II* had an entirely different atmosphere, partly because the music was not Webern's but his orchestration of the "Ricercata in six voices from Bach's Musical Offering." It was resplendent music, though rather too romantically orchestrated.

The choreography was architectural in style. The corps, in groups of three and four, formed levels by standing or kneeling. The soloists (Melissa Hayden and Francisco Moncion) were given phrases that emphasized precision, rather than sweep, and that did not truly reflect the serenity of the music. It left us with a feeling of inconclusiveness . . . but that seems to be the atmosphere Balanchine wished to convey throughout.

If one could imagine the diametric opposite of Balanchine's *Stars and Stripes*, an antithesis to the flashing legs, the open heartiness, the roistering music — if one could imagine all of these in reverse, one would have an image of *Gagaku*, the musicians and dancers of the Japanese Imperial Household, whom the New York City Ballet invited as its guests for the second half of the season.

Despite the opulence of its costumes and the intriguing story-content of many of its dances, *Gagaku* is not a theatre experience. For a theatrical work carries its own emotional impact. But *Gagaku* is ordinarily used to accompany religious and other high ceremonials. Separated, as here, from its context, it has little emotional climate of its own.

The all-male group, handsomely ensconced on a red, gold, and purple platform designed by David Hays as a replica of that in the Royal Palace, offered four programs. Each was essentially the same in structure, alternating danced works with musical interludes.

The orchestra had a melancholy reedy sound, here and there punctuated with a stringy twang or a stroke upon the gold-crowned ceremonial drum.

For us, the most satisfying of their programs was the last. To the sound of high flutes, four men in green skirts and white mask faced each other in slow pliés or occasionally extended a leg with the heel flexed, then tapped the sole of the foot sharply on the floor. Although the outline of their dance was slow and deliberate, there were small bits of quick punctuation like the little black brush strokes on a Japanese scroll.

And we enjoyed the predictable formality of a Shinto ceremonial solo in which a dancer bearing a branch and a hoop did exactly the same movement to three sides. In conclusion, four men in ravishing costumes of pale blue, olive green, gold, and crimson, marked the air with slender punting poles used with absolute unison not only of gesture but of rhythmic impulse.

This year, the New York City Ballet has been listing its leading dancers alphabetically so that there would be no semblance of a star system. But we emerged from the season spelling out an alphabet of our own. "H," "K," and "V" turned out to be its first three letters.

Melissa Hayden has added still another dimension to her style. It is an inner calm. In *Swan Lake*, she took her immeasurable strength for granted and above it created a lucent, singing image of love. In *Medea* the accustomed bravura was underscored with quiet stature . . . the stature of true artistic maturity.

Up to now, Allegra Kent has seemed to us to be an unconscious miracle of flexibility and proportion. Only occasionally (as in *The Seven Deadly Sins*) was there evidence that she comprehended what theatrical expression was about. But Miss Kent has come to a revelation. Something new shines forth from her face, from her eyes. It is the open look of awareness, and it has brought new significance to all of her dancing.

Violette Verdy is like sunlight viewed through wind-blown foliage. The very shape of her body seems to change with different roles. In *Symphony in C* she is soft, attenuated. In *Medea* she is compact, sinuous, strong. In *Western Symphony* she suddenly seems almost buxom as she struts, sure-footed, and shakes her shoulders wantonly. And in *Stars and Stripes* she is a Mistinguette, the eternal music hall soubrette with slender legs and an unquenchable light in the eye. With intelligent direction, so that she does not dissipate her energies, Miss Verdy should some day be a great dance-actress.

Diana Adams and Patricia Wilde are both at the florescent peak of their technical powers . . . Miss Adams the absolute mistress of the legato line . . . Miss Wilde unmatched as an allegro dancer. But both need the kind of artistic guidance that

(Continued on Page 69)

NYC BALLET AND JAPAN: An ancient Japanese flute becomes a bridge for rapport between NYC Ballet dancers Diana Adams, Arthur Mitchell and Melissa Hayden and members of Gagaku.

OPEN LETTER

"Hopeless, vulgar, cynical — is this American dance?"

BY THALIA MARA

The June review by Doris Hering of the Bolshoi Ballet's recent New York season was most interesting. Miss Hering had words of praise as well as criticism for the Bolshoi dancers. She enjoyed them, but had reservations concerning their technical approach and, most particularly, their choreographic approach. Much of her criticism was certainly valid. But, as an interested spectator, dancer and teacher, I have been struck most forcibly by one outstanding feature common to all the Russian troupes we have seen here during the past year—the Bolshoi Ballet, the Moiseyev and Beryozka companies — which Miss Hering has failed to emphasize. It is the quality of fundamental healthiness and wholesomeness.

Fresh, youthful, enthusiastic, their dance is filled with a zest for life. The men are virile and energetic. Their attitude of tender adoration for their women partners rings true. The women are adorable — feminine, graceful, beautiful, every inch womanly. What matter if they "break" at the wrists or carry the arms too far back? The sincerity with which they invest their roles, their superb acting, are revelations. True, one would wish for more restraint at times, for a better sense of timing in the grand adagios, for more lyricism from many of the ballerinas, and one might wonder how they would dance today had Fokine remained in Russia to exert his influence. But, in a sense, this is quibbling. Because, in spite of all this, one left the theatre joyful, inspired.

The choreography may not be the greatest, and in many respects it may be naive, but, as one who is surfeited with the so-called sophistication of many of our present-day choreographers, I found it refreshing. Nor was this an isolated reaction. Many others, both lay and professional people, have voiced similar comments. This very fact has led me to some unhappy reflections.

In the present state of "cold war" between communism and democracy, the arts and practicing artists in all fields — dance, music, drama, literature, design — have become propaganda assets. (The wisdom of using art for this purpose can be debated another time.)

Both Russia and the United States have sent their best dancing troupes, musicians and actors abroad to present to audiences around the world a picture of the cultural life of their nations. Russia, of course, having supported the arts for some two hundred years, both under the czars and under the Soviet regime, already has a cumulative advantage. However, the governments of both countries are aware that the arts mirror the national soul, and that artistic good-will ambassadors can do much to win friends and influence public opinion.

The Russian dancers live under a tyrannical government. Even as a very privileged caste in a supposedly casteless society, they live and work under conditions which most of us would find absolutely intolerable. Yet they dance a message of hope, vitality, and a certain purity. And, wherever they go around the world, they take this message. Small wonder that the Soviet government goes to so much trouble and expense to support them, and to send them abroad. What better propaganda could they have?

We Americans are blessed with freedom and privileges not found anywhere else in the world today. But carelessness, and a lack of understanding of what true freedom is, on the part of many, are leading our country toward grave dangers. Freedom carries with it certain responsibilities on the part of every citizen. Freedom is not the license to do as one pleases without regard for the welfare of others, or for the nation as a whole. This *mis*-conception of freedom seems to have found fertile ground in the arts.

A generation of "lost souls" seems to be dominating our culture, literature, drama, music and dance. Dance, especially, has come to be the outlet for this distorting influence.

Degeneracy, vulgarity, frustration, hopelessness, cynicism — this is the stuff of which ballets are made today. Our young dancers are made to wallow in a snake-pit, the girls forced into an incredible ugliness, the boys emasculated. Our young people, who are every whit as fresh and youthful and hopeful and beautiful as

Ed.: Miss Mara, Pres. of the Nat'l Academy of Ballet, and co-director of the School of Ballet Repertory, authors DANCE MAGAZINE's regular ballet technique series (to be resumed in the August issue). In the spirit of provoking honest, controversial discussion, we hereby present Miss Mara's personal views on the esthetics of American dance.

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the Russians, are often made to dance as though under the influence of narcotics. About all of this there is a dreary emptiness. There are times when one has the feeling of being in a madhouse, peering into the dark recesses of sickly minds. Those ballets not obviously neurotic — possibly psychotic — seem to be mechanical exhibitions of technical movement born of the head, not the heart. All of this, we are told, is "the American style."

This is bad enough. But horrifying is the fact that this kind of dance is interpreted as being truly representative of American art. These are the things which are dished up, not only to the American public, but sent abroad to represent us culturally to the other peoples of the world.

At home, the public, unaware of the influences at work to shape its tastes and control its thinking, accepts this "entertainment" half-heartedly. Ashamed to say that they do not like it for fear of being thought uncultured, ignorant, or not-in-the-know, they either endorse it all or simply stay away from the theatre.

For years the communists have been saying that America is a decadent and degenerate nation, weak and ripe for a fall. What are we trying to do — prove that they are right?

Isn't it time for our choreographers to assume some of the responsibilities of freedom and a free society?

Isn't it time that a free society demand something of its arts more truly representative of its national heritage and national condition?

We are not a decadent nation. We are young, vibrant, and have a message of truth, beauty and joy to tell.

Let us start telling it!

IN THE NEWS

Stokely Webster

***ALL IN THE FAMILY:** Dance comedienne Iva Kitchell (l), in private life Mrs. Stokely Webster, duets with daughter Stephanie, aged 18. Mother, who has almost retired from very active concert career, and daughter are studying dance in Paris this summer.*

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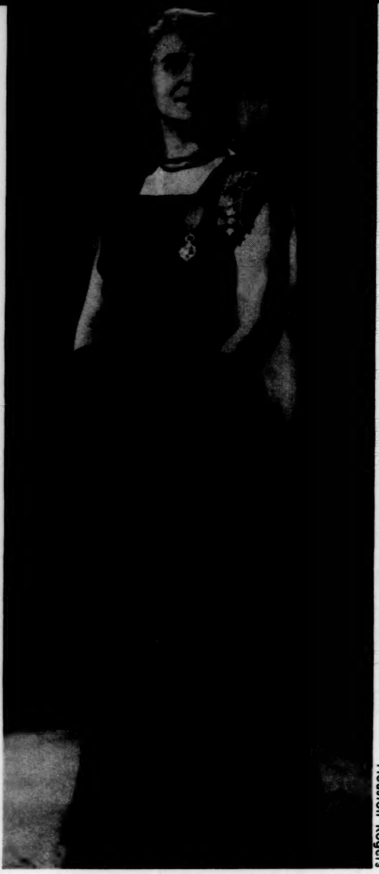


Houston Rogers

Marie Rambert, founder-director of England's oldest ballet co., will be with her troupe when it makes its U.S. debut at Jacob's Pillow in a July 14-Aug. 1 season. Mme. Rambert was made a Commander of the British Empire in 1954.

BALLET AND THE BALLET RAMBERT

BY DAVID ELLIS

Mr. Ellis, who is Associate Director of the Ballet Rambert, is also Mme Rambert's son-in-law. The Co. (of which our English correspondent says ". . . in worldly things the poorest, the youth of its dancers and the richness of its repertory give it a unique vitality") last month gave a rare season in London. For review see p. 97.

This year, the Ballet Rambert will be seen for the first time in America at Jacob's Pillow. It is the oldest English Company and is unique in several ways. Every permanent company must base itself and the training of its dancers on a certain style. Thus England's Royal Ballet is based on the Sergeyev reproductions of the classics of Ivanov and Petipa; the Royal Danish Ballet on the Bournonville Romantics; the Bolshoi on Gorsky's versions of the classics, with continuous additions from Leningrad. The Ballet Rambert's approach is through the Romantic tradition. (Even the psychological ballet—Tudor—is a logical development of the Romantic period — particularly the German contribution. For while the characters in the classical or Tchaikovsky ballets are symbols, those of the Romantic ballets are people, and the ballets are about their problems.)

The Ballet Rambert is therefore interested in people on the stage, not symbols, technicians or those not truly immersed in their roles. Everything that goes on must contribute to the pace and development of the whole. Though many ballet companies may have aimed at this, few, I think, have managed to carry it out so completely as the Ballet Rambert.

Of course, when Madame Rambert gave her first, now historic, performances in the Twenties, she did not start by basing her approach on the traditional Romantic ballets. There was no English ballet or tradition. But gradually a style, an attitude on the stage, grew up which became

Right: "Simple Symphony" (Britten-Gore, 1944), is included in the repertoire to be seen here. Walter Gore, its choreographer, is one of the many artistic and choreographic talents which Mme. Rambert has discovered and developed in the past 3 decades. These include Frederick Ashton (whose first works for the co. were his first works, and also the very first English ballets), Antony Tudor, Andree Howard, Frank Staff, Norman Morrice and David Paltenghi. Numerous designers and composers have also been given opportunities and encouragement by Mme. Rambert.

Terence Le Goubin

clear to all after the last War. It was at this time that I joined the company. Since then I have been very fortunate in my close contact with Madame Rambert and her ideas — many of which are set out in this article. It was the post-war first production of *Giselle* which was the real crystallizing point of the company. In many ways, I do not think that the full significance of this production has yet been realized. The Rambert *Giselle* has been acclaimed as one of the world's greatest (it is to be shown at Jacob's Pillow), but no one has really stressed the two vital facts it proclaimed. Firstly, it marked the expansion of the company from its brilliant chamber ballet era to full-scale commercial activity — it was the door through which twenty years of concentrated searching was let out into the theatre proper; and secondly, it was Madame Rambert's first real production. Previous to this, she had developed and moulded choreographers and presented their works. Now, for the first time, she presented her own interpretation of a classic work, and the world and the company could really see what she meant by ballet, and how she wanted ballet to be.

Most analyses of ballet start with truisms about how it is made up of various arts, but few stress where it is to be performed — namely in a theatre. This is the vital fact that Madame Rambert has dinned into all of us, but which most other companies have either forgotten or been too involved in other considerations to stress. It is from this essential fact, reiterated in every class and rehearsal, that has grown up our long line of stage artists. From it, too, has come our style, made up of a sincerity of approach plus a responsibility towards the role, the ballet, and the audience. Such a style is eventually gained by using every method of subjugating the mind as well as the body to the demands of the art of ballet. For this is no matter of just improving turnout or pirouettes, but also of disciplining the mind, face (Madame would say the soul), the whole of oneself under a daily onslaught of criticism, both in class and on stage, always with the aim of perfecting dancing and interpretation.

I mean this literally — a daily onslaught. During class and rehearsal, during and after the performance, the dancers are subjected to a continous stream of encouragement, criticism, analysis and correction in an endeavour to improve technique and style, interpretation and talents. I know of no other company where this happens. Usually a company employs the dancers it wishes to use for its particular work, sets them on the right lines and apart from occasional inspections, leaves them to it. No such peaceful existence is ever contemplated for the dancers in the Ballet Rambert

It should be clear therefore that "production" in the Ballet Rambert is never a matter of brilliant ideas evolved towards the end of the rehearsal period. (These might save a ballet, but certainly won't make an artist.) It is an endless process which stands in class, and continues at all times, involving everyone concerned so that they think and feel (and so find their real selves) along the lines of the "Rambert Tradition."

The pressure is admittedly very great, and many dancers and choreographers eventually leave to set up on their own or join other companies where the financial rewards are greater and the work on a grander scale.

1926-1945

This period, the chamber ballet era, has been very well documented. It was responsible for the creation of the first group of English choreographers and designers (Frederick Ashton, Antony Tudor, Andrée Howard, Frank Staff, Walter Gore, Sophie Fedorovitch, William Chappell, Nadia Benois, Hugh Stevenson, etc.) and the first appearance of non-classical, non-Russian-inspired ballets. It saw also the birth of the psychological ballet in Tudor's *Jardin aux Lilas.* The real force behind this work and new approach was probably Hugh Stevenson, whose decor and scenario were certainly the first to exploit "every-day appearances" as the heart of a ballet. For the first time ballet ceased to illustrate a story, but really told it with all its implications.

This period was one of great economy of means, which we have always held to be itself a source of inspiration. The Mercury Theatre was so small and money so limited that the exact poetic truth had to be found — it could not be

(Over)

Terence Le Goubin

***Left:* "Les Sylphides." Ballet Rambert is noted for its productions of the classics as well as for its modern ballets. "Les Sylphides" will not be seen here, but its "Coppelia" and "Giselle" will. The latter, particularly, has been acclaimed by British critics as being one of the greatest of contemporary versions.**

Since Ballet Rambert's inception in 1926, it has been an early home for many now-famed artists, including Alicia Markova, Agnes de Mille, Kyra Nijinsky, Peggy Van Praagh, Celia Franca, Belinda Wright, Harold Turner, Hugh Laing, John Gilpin.

vaguely stated or rely on an interest in lavish decors and mammoth productions. A beautiful example of what I mean was Tudor's method of distinguishing the Elysian Fields from Earth in one of his early ballets. For the Earth sequence, he had two children sitting in a corner of the stage, this immediately making clear the real difference between the living world and the timeless, completed, adult scene on Olympus.

English ballet has always tried to avoid the star system, and in those early days (as now) it was the ballet and its interpretation that really counted, not the appearance of a star. This is not to belittle the star, but to set him or her to serve the ballet, and not a solo. (After all, to present a pas de deux in a program is really just as absurd as playing just the cadenza of a concerto in an orchestral concert.)

1945-1957

This period was really one of desperate struggle to keep the company's ideals in existence, without adequate financial support. Much of the initial impetus was lost, while penury made progress almost impossible. However, although few important works were produced (for two years the Company was dependent on Ballet Workshop productions), the present Company was being built up, ideas refined, and the traditions of the chamber ballet era assimilated into the full-scale productions. Recently this struggle has resulted in real creative activity again, and the world is beginning to realize afresh the vitality and the importance of the work of the Ballet Rambert. The financial position has been improved by increased State grants and generous gifts from the Pilgrim Trust and Gulbenkian Foundation. While this particular struggle is by no means over, the struggle now seems a little bit more fair!

The Future

Here these notes become more personal, because the only reasonable approach to the future is to describe the sort of ballets one would like to produce oneself and the lines along which one hopes the art generally will develop.

Firstly, I think that the multi-act ballet will become a normal vehicle for choreographers — at least I hope so. The visit of the Bolshoi gave impetus to our growing conviction that we now have enough experience and understanding — from audiences as well as producers — to justify our devoting a whole evening to developing a single ballet. The Russians, with their confident convictions, have re-established the idea of "grand ballet" on a level with "grand opera." If ballet is to take a serious place in the contemporary theatre, it must now think more courageously and on a larger scale (not so much in size as in content). In modern parlance, it must become "committed." Not, of course, politically committed, but committed to some thing more significant than what is often still little more than the whim or idea of the choreographer.

This leads to my second hope, namely that poets and writers may once again be collaborators of ballet. Ballet is an interpretive art, and even the choreographer is only interpreting the theme in terms of movement. Let this theme be provided by those who deal in ideas and create stories. Unfortunately, in England, choreographers on the whole are suspicious of poets, and even of composers, on the very reasonable grounds that these artists have so far had so little real contact with ballet that their ideas will not be applicable — in short that they do not really understand the limitations and problems of this art yet. In France, there is less suspicion owing to a longer history of this sort of collaboration. One must hope that with more experience their talents may be readily available again for English ballet.

At the moment, thousands of people have seen and enjoyed the works of de Mille, Robbins, Petit, Ashton, etc., in musicals, films, operas, television, etc. But most of them have never enjoyed their works in the setting of a ballet company. Thus, having vastly enriched all branches of the theatre since the war, ballet unfortunately has gained little in return.

It is my conviction that ballet must once again find a new but contemporary poetry that will mean as much to our age as did the original Romantic ballets to the audiences of 1840. No art can live in the past, however useful this past may be for training and research. The Ballet Rambert feels that it is its duty to search, progress, and remain vital. *THE END*

James D. O'Callaghan

Above: Gillian Martlew and John Chesworth in "Two Brothers," a recent work by Norman Morrice concerning the love of two brothers for the same girl.

James D. O'Callaghan

Above: Antony Tudor's "Judgment of Paris" (Gillian Martlew in foreground) will also be seen here. Tudor, a dancer with the co. when it formed, did for it his earliest choreography (including "Lilac Garden," 1936, and "Dark Elegies," 1937). Right: "Czernyana," choreog. in 1939 by Frank Staff, another Rambert first.

TOUGH HOMBRE SHOW-STOPPERS: Sterling examples of brilliant dancers who can acquit themselves equally well as actors and singers are (l. to r.) George Reeder, Marc Breaux and Swen Swenson, the trio of outlaws in the B'way musical spoof, *Destry Rides Again,* directed and choreographed by Michael Kidd. During its tryout the show was overlong and the three whip-cracking bad men were in danger of being rubbed out of the cast. Instead, after terrific out-of-town notices, their parts were expanded.

Friedman-Abeles

IN THE NEWS

STILL MORE RUSSIANS: A Festival of Music and Dance is being brought from the USSR by S. Hurok for a July 7-18 engagement at Madison Sq. Garden in NYC, followed by engagements in Los Angeles, San Francisco and other US cities. An important unit of the 200-artist Festival group is the Piatnitsky Folk Choir, which has its own dance co., members of which are pictured here. Other dance groups will represent Armenia, Georgia, Uzbek and the Ukraine. Programs will include classical ballet by principals of the Bolshoi and Leningrad Ballets (see Presstime News).

SUSPENDED MOMENT: In an aura of electronic sound, Beth Bittick and Howard Whitlatch hang in balance during a scene in Eleanor King's *Miracles,* recently premiered at the U. of Arkansas, where Miss King teaches dance. Her 5-part "exploration in sound and kinetics" is set to a Whitman poem and electronic effects by Norman de Marco. Other King programs this season included works influenced by her study in the Orient last summer.

Wolfgang Kuhn

BEJART DEBUTS IN LONDON: Controversial French dancer-choreographer Maurice Bejart invades the British capital for the 1st time in a season of his Ballet Theatre de Paris beginning July 13. Shown here in the title role of his ballet *Orpheus,* Bejart has attracted considerable attention with his experimental productions, some of which employ *musique concrete.* In preparation is a long tour of America, Australia and So. Africa.

THE BOB DEVOYE TRIO

The story of a team that became a trio, and danced its way to the top of the nightclub circuit

Herb Flatow

The DeVoye Trio at Broadway's Latin Quarter.

BY ROY CLARK

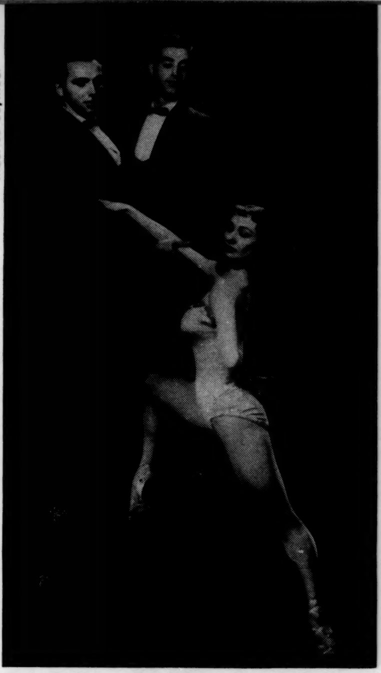
The speed and flash of the Bob DeVoye Trio leads many night club audiences to believe they are European. Although they enjoy the success of many foreigners here, they are as American as Pittsburgh and New Hampshire. Bob DeVoye, the man behind the trio, does his best to understand thoroughly the dancers for whom he choreographs and the medium in which they perform. He feels that a "night club act is an art." The cabaret artist must concentrate on establishing immediate rapport with his audience in an atmosphere that is intimate.

In his earlier career as a ballet soloist, DeVoye worked on the largest of stages, including the vast Radio City Music Hall. There a performer's facial expression or gesture can be lost beyond the first few rows, and expression must be extravagant and perspective broad. Dancing with Ballet Theatre and in Broadway shows, DeVoye developed a feeling for "spectacle" performing. But, when he turned to night club work, he found that a closer and smaller audience meant that greater attention was focused on the performers and *exactly* what they were doing. "You must be immaculate . . . everything is magnified — even perspiration. It's a problem, but we manage not to show it too much. I think it's a mistake to let the audience see anything that can distract from the illusion we're trying to create. As soon as we come on stage, we try to become part of the audience."

DeVoye choreographs all numbers for his production, and has been acclaimed for the effect of natural ease when the trio performs in even the most difficult routines. Concentrating on the individual personalities and potential of his dancers, he knows how he and Fred Favorite will work with Viola Crucil, how each moves and best expresses himself and, eventually, how they will be most effective as a trio. Often, he feels, an outside choreographer who sets dances for an act sacrifices quality for mechanics.

The Bob DeVoye Trio is considered one of the two best acts of its kind in the night club business (Chiquita and Johnson is the other), and DeVoye arrived at this status through years of experimentation and an awareness of the demands of his audiences. Although his act features lifts, turns and spins as spectacular as anything seen in the Bolshoi Ballet, it cannot be called an acrobatic attraction. The members of the trio are trained in ballet, and they use a knowledge of ballet, adagio, modern and jazz dancing. The act thus has a broad range of dance and appeals to people of all tastes. (The first show in many night clubs is known as the Family Show, usually played to early diners with children. The late show is faster, for typical night clubbers who are blasé to entertainers and cabaret acts.)

Competition in the night club business is tight and the problems many. DeVoye does not discourage anyone from trying to break into the game, but newcomers, he feels, should be aware that there can be many lean months before an act is established. Considering fees for rehearsal halls, an accompanist, orchestrations, publicity pictures, wardrobes, a choreographer and or production manager, the project is an expensive one. Management and promotion by a competent agency are of vital importance. "An agent must believe in and work for your act," says DeVoye. "If you are represented by an office which handles perhaps eight to ten other dance acts, you must be certain that someone in that office is properly managing *you*, seeing to bookings, publicity, etc."


Maurice Seymour

Bob DeVoye, Fred Favorite, Viola Crucil

The Bob DeVoye Trio is often requested by some of the biggest names in show business to precede them to "get the show off to a good start." DeVoye attributes part of his success to the fact that his act has been carefully spotted on programs. Most often the trio is in the advantageous "next-to-closing slot."

Bob, Viola and Fred prepare themselves for a show with an hour of ballet barre, center work and jumps in addition to a rehearsal of their specific lifts, spins and throws. Eight hours of sleep a night is a must for these three dedicated troupers.

Today the highlight feature of their show is a classical "Shangri-La" number. The act has performed at the Latin Quarter in New York and Miami Beach, the Copacabana in New York, the Sands,

(Continued on Page 62)

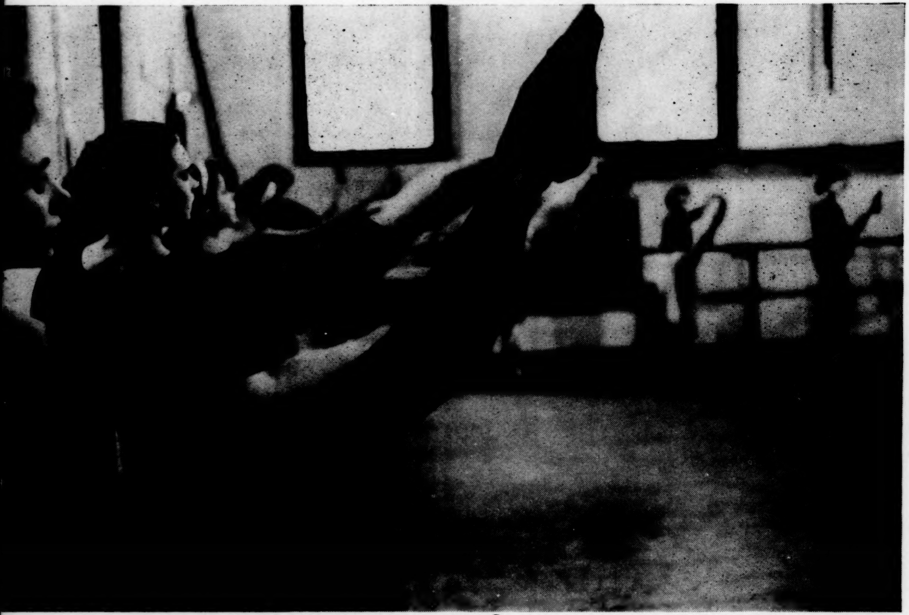
Elena Cherkasskaya, left, and Nelli Golovina, members of the corps de ballet of the Bolshoi Ballet, in their hotel room during the company's recent N.Y. season.

AT THE HEART OF THE MATTER

A surprise view of the Bolshoi dancers

BY LYDIA JOEL

PHOTOS BY INGER ABRAHAMSEN



The girls attended their daily hour-long class, given on this occasion by Georgi Farmanyants, one of the co's leading character dancers, Nelli at left.

Because of complex obstacles, including language, theatre regulations, and schedules, press coverage of the Bolshoi Ballet in the United States, other than reviews, leaned to versions of ballerinas feeding the seals, or pleasantly innocuous reports of the reactions of the Russians to the American scene.

For those who have had the opportunity to see the performances, it made little difference, since the most important thing the visitors had to say was communicated through their dancing, their productions, their performances.

But *Dance Magazine* hoped to bring something very special to its readers, who, we feel, embrace the Russian dancers — not from a political point of view, or even an esthetic one — but simply because they are dedicated artists; because no matter how different in circumstances or in methods, their love and work for dance make them kin to dancers everywhere.

The camera is a beguiling instrument — it can act to conceal and to reveal. Hampered by restrictions mentioned above, we nevertheless requested permission to assign a photographer to spend a day with two dancers of the Bolshoi Ballet — no names designated — anytime during the

Bolshoi's season at the Metropolitan Opera House.

We asked dauntless photographer Inger Abrahamsen for no specific story. We wanted to see everything of interest she could photograph during that day.

Finally permission was granted. Our photographer was assigned to accompany two members of the corps de ballet, Elena Cherkasskaya, aged 20, and Nelli Golovina, 22, both Moscow-born graduates of the Bolshoi Ballet School. Neither speaks English, although they attempted broken French with Miss Abrahamsen, who found them friendly, giggly, talkative. She met them at their Governor Clinton Hotel room at about 10 a.m. An interpreter was present to assist, when necessary, throughout the day.

As shown by the pictures on these pages, the girls went first to class on the sixth floor of the Metropolitan Opera House bulding, then onto the stage for a 12 to 3 rehearsal, after which they returned to the hotel for their customary big meal of the day. At 7 p.m. they went to the theatre, and spent the next hour and a half making up and getting ready for the evening performance.

Altogether by chance, the day on which these photos were taken was May 1. The performance scheduled for that evening was *Giselle.* Had we been more experienced in political matters, we might have realized that since May Day is a major holiday in the Soviet Union, it would be inevitable that Galina Ulanova, their greatest star, would dance the title role. (These days she appears in *Giselle* in Moscow only several times a year, and then only for very special occasions.)

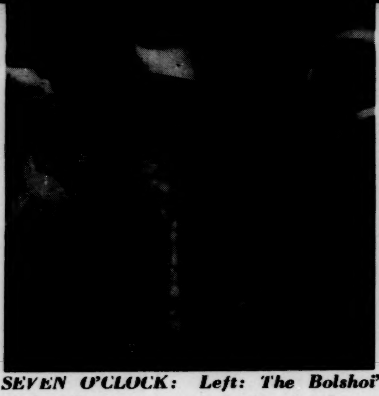
Ulanova *did* dance that night, appearing in the role of Giselle for the first time in the U. S. The company gave a performance of the more-than-century-old classic that had rare beauty *(see "First Impressions of the Bolshoi Ballet" in June issue).* Soloists and the corps de ballet were excellent. Ulanova was magic.

There are some, including this writer, who believe that *Giselle,* with Ulanova, is by far the finest presentation offered by the Russians here. Ulanova's performance that night had an unbelievable light and shade, an enormous humanity. Unlike other great Giselles, it had no other-world Romantic air. Ulanova as a Wili in Act II was a broken-hearted and loving woman who has become pure spirit. No longer the extraordinary technician she is reputed to have been, Ulanova nevertheless made no simplifications, but rather ac-

(Continued on Page 39)

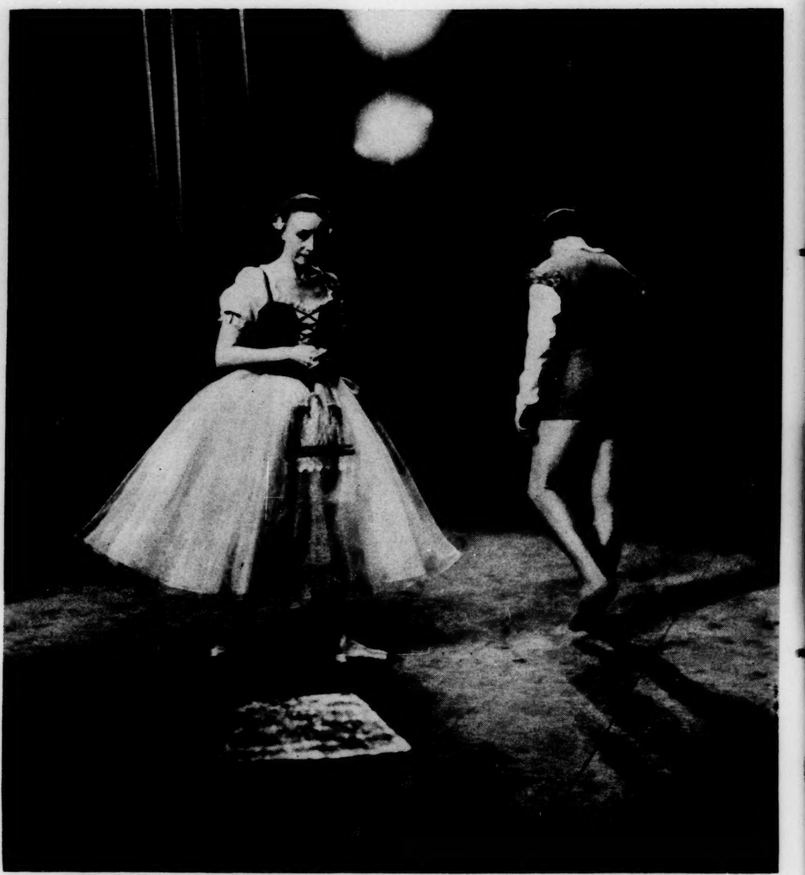
After class, there was a 3-hour rehearsal of "The Stone Flower," which was to be premiered on the following day. Shown is a moment from the Gypsy dance in the fair scene of Act II.

Nelli and Elena returned to their hotel, where, bottom, they had their customary big meal of the day. The figure at right is Bolshoi ballerina Maya Plisetskaya.



SEVEN O'CLOCK: *Left: The Bolshoi's leading conductor, Yuri Faier, arrives. Right: Dancers not appearing in the evening's performance sit around backstage. The center figures are Liudmila Bogomolova, Georgi Orvid, the Bolshoi's Director General, and Maya Plisetskaya.*

FAR AND NEAR: *Nelli and Elena scan the backstage call board. Elena is reading a clipping from "Izvestia," daily Moscow paper, that has in it a report of the New York opening reviews.*



FIVE MINUTES TO CURTAIN: *Intensely, Ulanova awaits the rise of the first-act curtain of "Giselle." The man walking through is Gleb Evdokimov, who danced the interpolated peasant pas de deux with Ekaterina Maximova.*

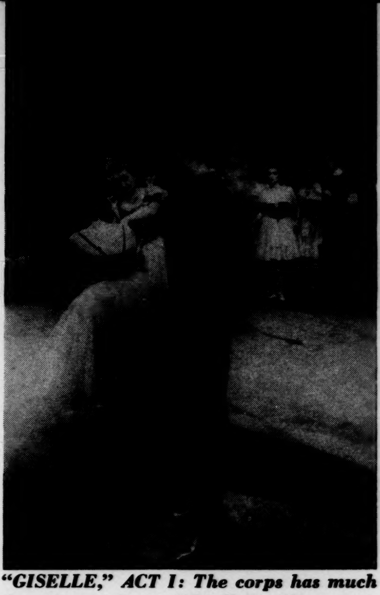
(Continued from Page 37)

complished all technical requirements through the sheer persuasion of her belief in the role.

That the audience felt the evening to be a deep pleasure was understandable. But, when we looked through the hundreds of Miss Abrahamsen's pictures, none of them posed, we discovered that the miracle of enthrallment reached not only out front, but also backstage. Dancers clustered in the wings, polarized by the object of adoration. The company's ballet mistress, Tamara Nikitina, generally witty and crisp in her behavior, was captured in an altogether different mood.

Members of the Bolshoi Ballet have opinions about technique and performance that differ very widely from those of Americans. But they are also, in their own way, strongly critical of their own colleagues. Ulanova, however, is without doubt one of the world's great artists, according to anyone's standards. Fragile, nervous, and as responsive as a flower in the wind and rain, she has the extraordinary, universal quality of communication that exists only in a great performer, be it a Garbo or a Chaplin.

We didn't know what this story would be when we sent Miss Abrahamsen out. But somehow we feel that what resulted is at the heart of the matter. For truly, great art transcends all barriers.



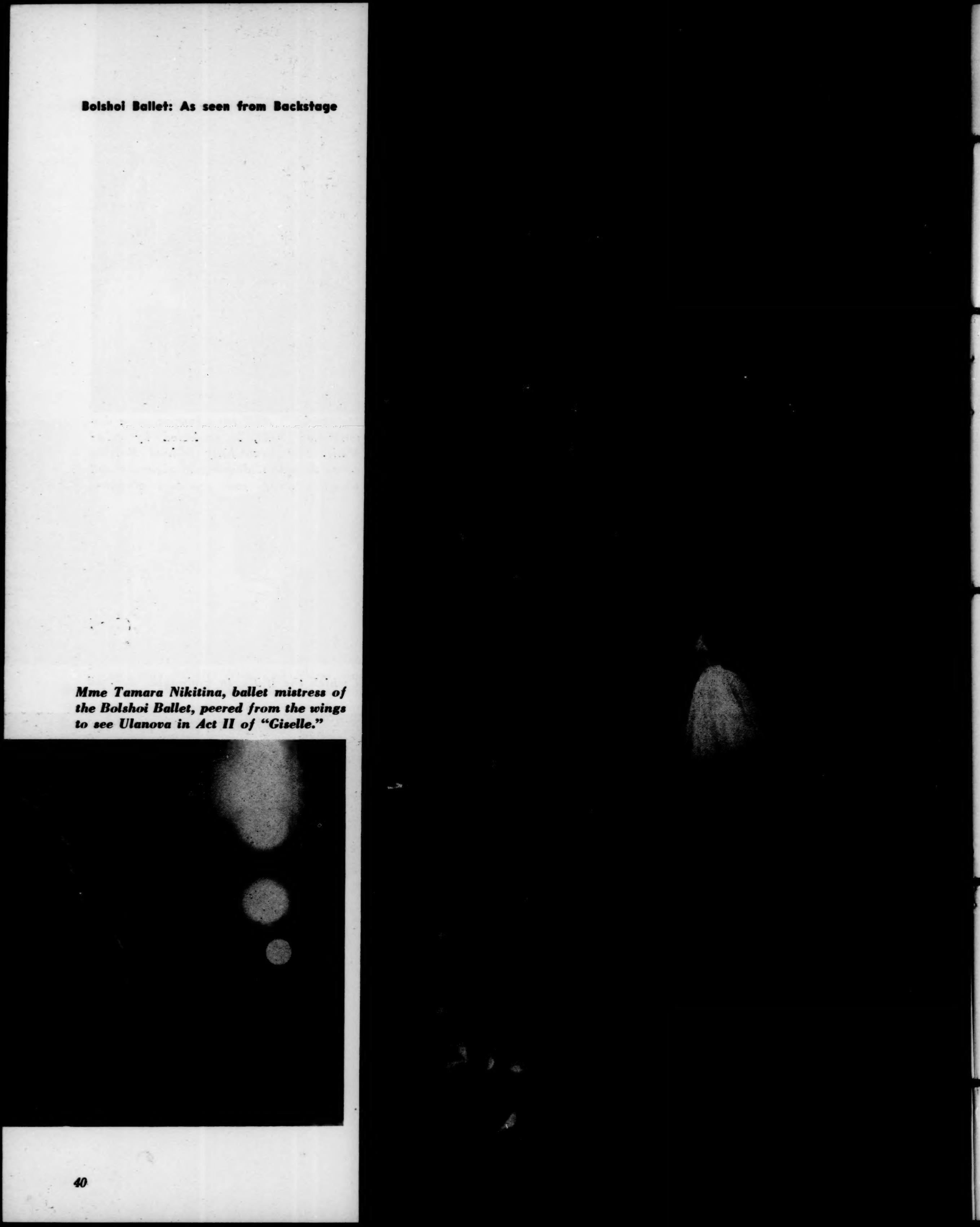
"GISELLE," ACT I: The corps has much dancing to do in "Giselle." Above, several girls appear next to Hilarion, danced by the brilliant Vladimir Levashev, as Ulanova kisses the hand of Bathilda (Irina Makedonskaya). Albrecht (Nicolai Fadeyechev) in foreground.

"GISELLE," ACT II: Ulanova, as a disembodied Wili, is encircled by other Wilis. The beautifully trained Bolshoi corps de ballet, dancing in vigorous and sensitive unity, gave constant pleasure.

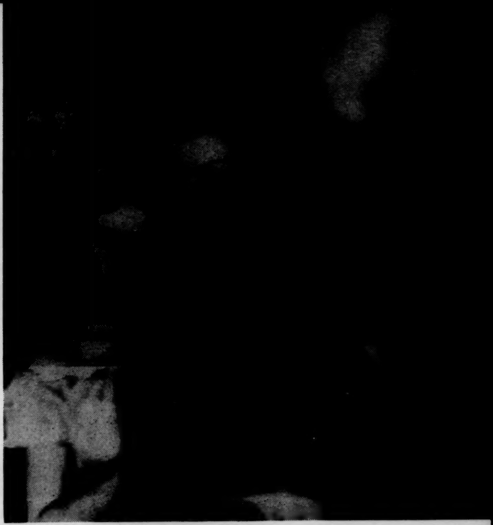
(Over)

Below: The climactic sequence of Act II in which the Wilis, in arabesque, dovetail across the width of the stage.

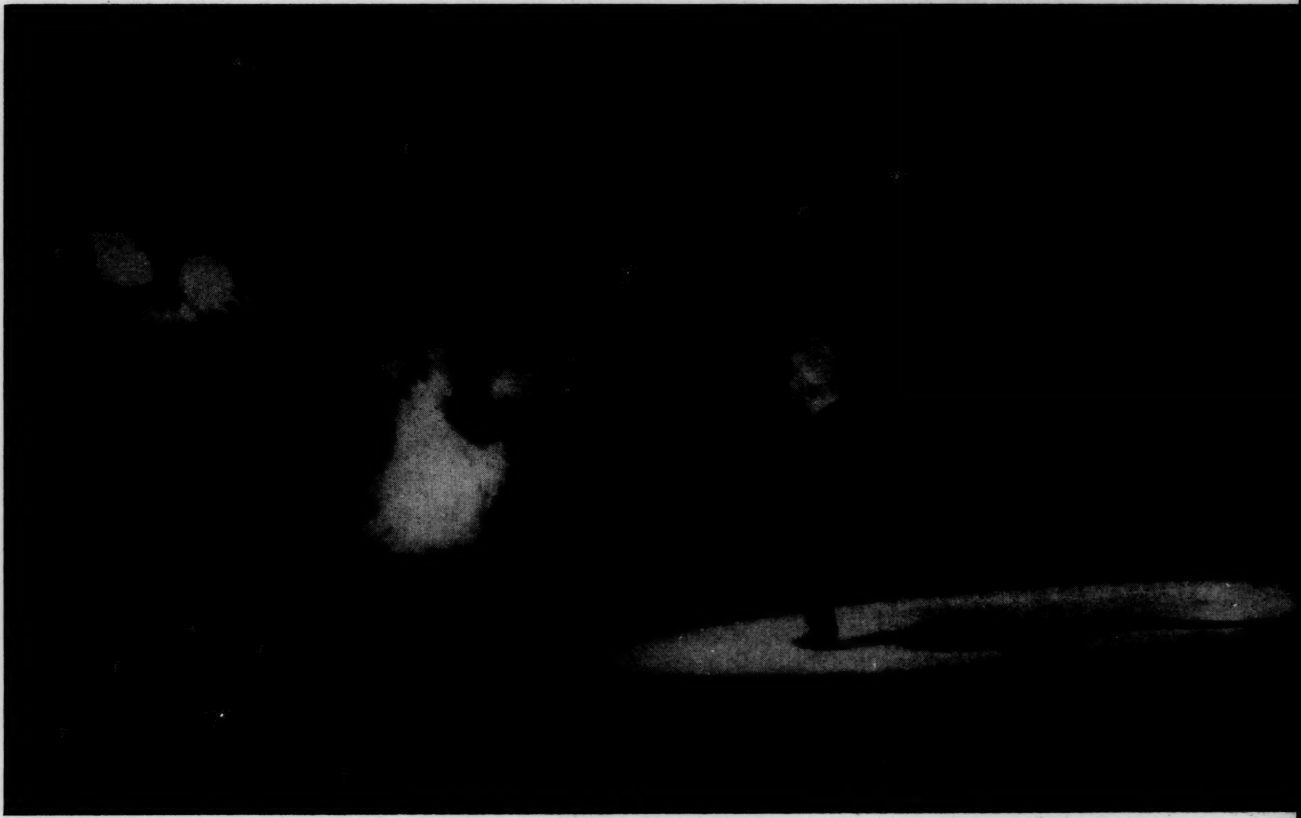
Bolshoi Ballet: As seen from Backstage



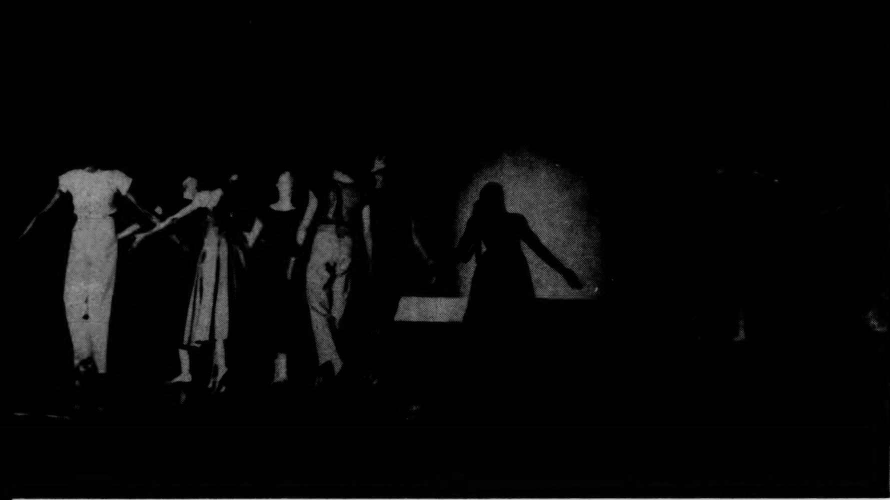
Mme Tamara Nikitina, ballet mistress of the Bolshoi Ballet, peered from the wings to see Ulanova in Act II of "Giselle."



Elena Cherkasskaya and Liudmila Bogomolova are among company members who gathered at the wings for a glimpse of the rare and rapturous view.



THE END.



V. Sladon

***REVIVED:** Among the recent concert performances dedicated to the memory of Doris Humphrey were those given by the High School of Performing Arts (May 22, 23). Above, a scene from Variations and Conclusion from "New Dance" (1935), as reconstructed from Labanotation by Ann Hutchinson and danced by the senior class of the HSPA, only U.S. public vocational school devoted to the performing arts.*

HUMPHREY FUND COMMITTEE MAKES PROGRESS

The April issue of *Dance Magazine* (p. 27) announced the creation of the Doris Humphrey Fund Committee, whose purpose is the collection of monies to be used for making a permanent record, on film and/or Labanotation, of the works of the late choreographer.

As of presstime, the Committee (members are Martha Hill, Lydia Joel, Genevieve Oswald, Nona Shurman, Anatole Chujoy, Louis Horst, and Walter Terry, Committee Chairman) had received a total of $2,289.65 from all corners of the country. This sum represents contributions from individuals, benefit performances, school collections, etc., varying in amount from two dollars to five hundred. Considerably more has been promised. And considerably more is needed.

The Committee has so far given funds toward the making of a work film of *Lament for Ignacio Sanchez Mejias*. And it is exploring the possibility of recording and adding music tapes to eight work films of Humphrey works that have already been completed (including *The Shakers, Life of the Bee, Brandenburg Concerto,* etc.). With the help of Rockefeller Grant funds, both Juilliard and Connecticut College have been able to commission these straight-forward, one-camera record films, which are of important value for research and study (although they do not necessarily have any general interest, since the dances are in no way translated, artistically, into the film medium). Since, however, financial limitations have not permitted concurrent musical accompaniment, the Committee feels that its first duty is toward rounding out what already exists, and plans to use a major portion of current funds that way.

A great many other projects, including the notation of *Day on Earth*, and the filming of other Humphrey dances which are still either in active repertory or able to be reconstructed, are being considered for immediate action.

But more money is needed to accomplish the ends in mind, and our readers are urgently requested to participate in this very important project.

All contributions should be made payable to "The N. Y. Public Library—Doris Humphrey Fund," and sent to Genevieve Oswald, Curator, Dance Collection, N. Y. Public Library, 5th Ave. & 42nd St., NYC.

L.J.

***POSTHUMOUS:** The Doris Humphrey Memorial Programs at the Juilliard School of Music (May 8-12; see p. 16 for review) included works by Jose Limon, Valerie Bettis, Helen Tamiris, as well as the debut of "Brandenburg Concerto No. 4," below, as performed by the Juilliard Dance Theatre. This work, planned and started by Miss Humphrey, was completed by Ruth Currier.*

Impact Photos

THE STAGE SPACE

BY DORIS HUMPHREY

An excerpt from Miss Humphrey's soon-to-be-published book, "The Art of Making Dances," edited by Barbara Pollack

ED.: Last month Dance Magazine presented "Choreographers Are Special People," an important chapter from Doris Humphrey's "The Art of Making Dances." The book, completed immediately before the death of the noted dancer-teacher-choreographer will be published by Rinehart & Co. this October.

"The Art of Making Dances" is especially directed toward those who are interested in what Miss Humphrey calls the "ingredients and tools" of choreography. This month we bring you an excerpt from her brilliant exploration of the dancer's habitat — space.

The moment the student is permitted to move in space with free choice as to his direction and position, it is at once apparent that he needs some basis for using space other than his untrammeled and unreliable instinct. Since he is engaged in learning the techniques of a stage art, he must now be made aware of the special significance of this particular space, which has attributes and dimensions and purposes quite different from any other space. In particular, it differs radically from the physical and psychological space of the studio, where he has learned about his body for so many years, and where he is even now acquiring knowledge about choreography. If it were practical, all composition classes should be held on a stage. Then the laborious explanation which follows would be partly unnecessary, and certainly more comprehensible. For a stage is a highly specialized kind of space—not, like a studio, bounded by four walls, windows, mirrors, chairs, and whatnot; nor is it wide open like a meadow or a beach, nor is it, for the most part, in the round, as are some modern stages for plays. Dancers are still likely to function for a long time on the traditional picture-frame stage. The student should be led away from his understandable feeling that dancing is movement of the body and can be placed just anywhere that is convenient in the space at his command. This introspective concentration on the movement has been instilled in him by years of class work, in which the only space consideration was to find room enough to work without interfering with other people. In this respect the dance student is at a disadvantage in comparison to the drama student, who has some technical training without space considerations (sitting in chairs for voice training and reading), but very early in the proceedings is put into a "scene." He, however awkwardly, has to make entrances and exits, keep a convincing relationship to other people, learn to sit down, walk around at proper moments and in the right places. In short, he is very early learning the business of the actor in his workshop and final showshop—the stage.

Compared to this, dance training, with its years and years of technique in a studio, is very incomplete and unrealistic indeed. Sometimes the student never learns anything about the stage. He is merely transferred from the studio to a company rehearsing on a stage, for a performance where he is directed in every move he makes; and probably the total advice about stage space is contained in the words of the director: ". . . and don't knock into the legs on the exit." (What legs? My legs? Her legs?) Dancers of my generation were mostly brought up in the theater, and such appaling ignorance was unknown, but now it is commonplace. It seems obvious, with even the most superficial thought on the subject, that the stage, a place for communication, has some very special attributes spatially, which can be made to help choreography or injure it, according to the understanding of the composer. To begin to make the stage come alive as a special place, I try as far as possible to transform the studio into a stage, by marking areas with chairs, by word description, and finally by moving a dancer in this imaginary space to illustrate the various points. Since we are free to build our space ideally in the studio, we choose proportions which give the body the freedom which it needs, and yet frames it snugly. For the single dancer of medium proportions, a space about 28 by 20 feet is comfortable—not so immense that the body seems swallowed up, nor so small that big movement must be cramped. For groups, this stage should be enlarged to 35 by 28 feet, more or less, according to the number of dancers involved. Probably never again will the choreographer have just the stage dimensions he needs. Theater designers, being an erratic lot, and bound by all sorts of considerations of economy and imperious boards of directors as well, come up with creations ranging from handkerchief-size stages, with no wings, to something 90 feet wide and 20 feet deep, or dome-shaped eccentricities with one exit. (Also, of course, a few very good ones indeed.)

In the studio, the oblong stage is marked at its four corners; for the single dancer, the proscenium arch is imagined, the sides and back are filled in with make-believe curtains and legs, and we are ready to talk about the magical place where dreams will come alive.

First, let us remember what visions have inhabited this extraordinary box-like space. It seems to me that a few reminders of the great who have trod the boards and the magnificent plays which have uplifted the heart are in order, and I quote Ruth St. Denis, who said, "I never in my life set my feet on a stage without thinking of its magic and my destiny." I would like to emphasize this space so that never in their lives will students walk on it heedlessly, as though it were a humdrum thing like a baseball diamond

(Over)

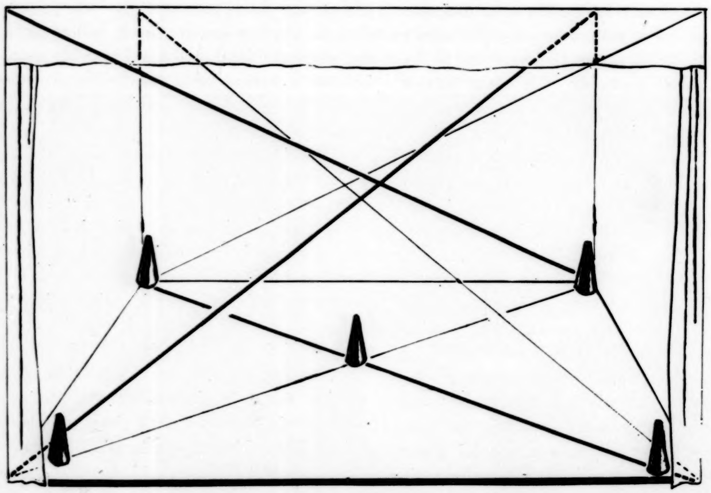
or the lobby of a hotel. If the talk of hallowed ground grows semimystical, this seems not too much for young people, who are apt to think, "A floor is a floor, and it's to hold me up while I am dancing, isn't it?" I say, "That place just behind the entrance, before you take the first step out, is just a board, a private place for you to gather your forces, merely a wooden support for your flight into magic. It is your own, to do with as you wish, and of no concern to anyone else. But the moment you emerge, you belong to the theater, a public place, where fate has miraculously allowed you to make your tiny contribution to the art. If you can utter one word as potent as any of Shakespeare's, or as moving as Modjeska's, how privileged you should feel!"

If I could design a studio or a training theater, I would have the offstage spaces painted a practical, nonexciting color—say, brown—and the whole stage in pools of color, to emphasize first its luminosity, and second, its extreme differences in area. This space would only be for dancing, never for technique classes. Failing this we must try to imagine these things.

First, consider the four corners. These are architecturally supported by powerful verticals. Those in the back, made by a leg and the edge of the backdrop, will symmetrically frame an emerging figure; down front, the proscenium vertical and the leg directly behind it have a great effect on the figure. Stand a dancer in any of the four corners and note what happens. The upper two make the figure seem important with a remoteness which suggests, if there is no other specific mood, a heroic beginning. The powerful verticals energize the body; it seems to be upheld by walls of both physical and spiritual strength. To sense this more completely, imagine the same figure standing at one side of a field of clover with an immense sky above; the figure might be the focus of the scene, but would be weakened rather than strengthened by the environment. The two upper corners, far more than the downstage two, convey a strong impression of significant beginnings because they have not only the two verticals, but lines racing to them from various parts of the stage to form right angles—always makers of conflict and power. There are two of these from the top and two at the stage level, which with the two verticals, make six strong supports in the upper two corners. Add to these one more factor: the invisible diagonals which stream from the upper corners to the lower. These are certainly there, in spite of the fact that you cannot see them. Put the dancer to walking on one of these diagonals from up right to down left, and he is moving on the most powerful path on the stage. Even without his lifting a finger, the eye will clothe this figure with a heroic strength, all made merely by the use of the architecture of stage space.

Note some changes in emphasis as this figure walks slowly on its diagonal way. Two steps away from the corner, the six supporting lines no longer operate, and the figure is alone on an adventure in which he leaves his stronghold. He even seems too courageous and foolish in leaving his fortified corner, yet we are aware that he must fare forth and test his own strength. There is a precarious weak spot on the way—the corner is far behind, the fortress of the center not yet gained. Will this expose his weakness or will he resolutely carry himself on, with the original momentum and purpose? Now the power of the center begins to fortify him—the center, where there is no precarious conflict, which balances him and upholds him. I have often tried to estimate the number of forces operating on the center of a stage and never quite decided on the whole array. I should say there are at least eleven lines converging on it, plus the psychological security of the symmetrical design. This, commonly called by its misnomer, "dead center," is without doubt the most powerful single spot on the stage, yet there is a curious weakness about it, too. After being made aware of the strength of the center, students will compose whole sections, even complete dances, in this area. But after a short while, the power begins to fade, almost as though the electricity had failed. Very soon, unless the movement is completely absorbing, we are restless; the magic of the center is gone. In fact, all the areas seem to have a sensitive waxing and waning rhythm. Any of them will wear out with overuse and must be refreshed and energized by rest. No rules can be laid down for anything so intangible as this. It's a question of learning by advice and experience.

Our dancer has now gained the center, and he is at his fullest strength (all without any movement except walking). We rejoice for him, but he does not stop



"I have often tried to estimate the number of forces operating on the center of the stage, and never quite decided on the whole array. I should say there are at least eleven lines converging on it. . ."

or linger. The glory of the climax begins to fade. We see him moving toward the downstage corner and oblivion. We know he must traverse another dangerous place, the weak spot between the center and the corner, but we do not fear the menace of it because the end is so near. He reaches the proscenium. Its vertical is reminiscent of the original departure. Is it perhaps another home, not so strong but familiar, or is it the entrance to a tomb? The figure vanishes, cut off like a knife thrust by the final engulfing vertical. Just a simple walk, but how dramatic and pulsating in all its implications! One other thing: On his journey, as he comes near to the downstage exit, this human being changes from someone impersonal, remote, whom we do not know, to a friend, someone we care about. As he reaches the exit, where he is close to us, we are concerned about him. He is no longer an abstraction but a fellow human being.

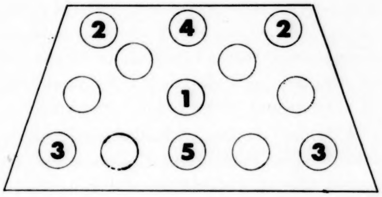
Now consider the downstage corners. They are by no means so powerful; converging lines are fewer, and the main characteristic is the personal element. We cannot believe in the power or symbolic meaning of one entering here; he is one of us, dressed up; he is too revealed in all detail of personality and appearance. Moreover, he cannot move on that Via Triumphalis given to the upstage figure. He can, of course, walk on the diagonal from downstage to up, but will become weaker as he goes because his back is to us, and also because he is retreating, not advancing. He could walk backwards and so give us his face, but this would do very little good, and even verge on the comical. There are other directions in which he could move after entering—straight across, for instance—but this would continue to make him personal. You cannot say anything serious or important on the footlights unless it is a speech at a bond rally. This is the place for comedy—and personality pitches. Comedians nearly fall over the edge in their reliable instinct to be closer, and they are quite right, too. People who enter in downstage corners can only become more personal, as they move on stage, or more remote and recessive.

Sometimes the downstage corners are good for exits, however. These can move us very much if they are preceded by sequences which are placed in powerful areas, and which call for the flippant, the personal or the dashing conclusion. Exits downstage can even be ominous or tragic, if the idea calls for culmination in personal torment. For instance, at the end of José Limon's *Exiles,* Adam and Eve slowly exit downstage as they leave Paradise to enter their world of sorrow and suffering. We are made to identify with them in a personal way, as our first ancestors. An upstage exit for these two would have made the whole thing seem mythical; we would not have had a sense of immediacy. The whole lesson to be learned here is that stage areas will support and enhance various conceptions, or they will negate them, and it is necessary for the choreographer to make conscious choices.

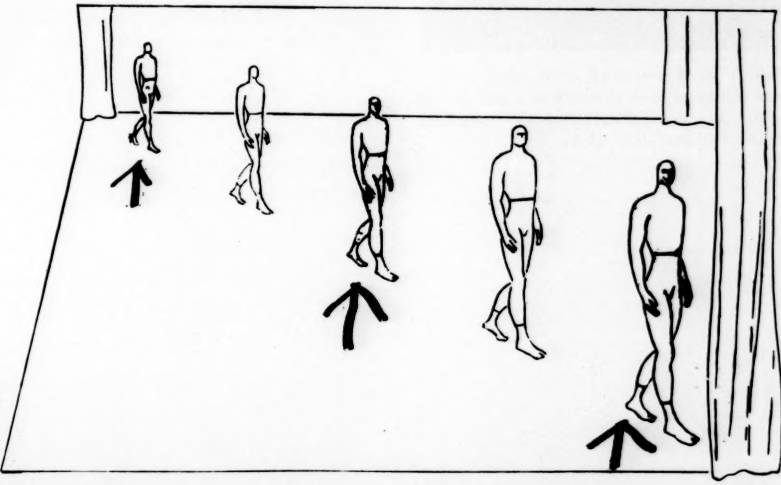
In commenting on the relative values

(Continued on Page 91)

"As a rule of thumb, there are six weak areas and seven strong ones on a stage."



Illustrations by Stuyvesant Van Veen

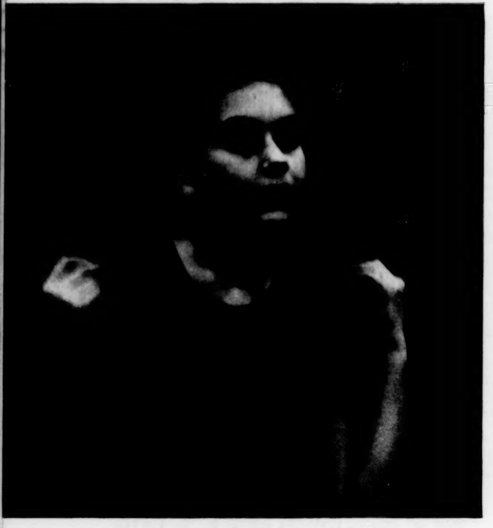


"Note some changes in emphasis as this figure walks slowly on its diagonal way . . . There is a precarious weak spot on the way — the corner is far behind, the fortress of the center not yet gained."

JAZZ, DANCE AND THE CHILD

An experiment in children's classes causes "hot" controversy

BY HERMAN H. LEVART



Within the framework of modern dance, jazz is introduced through isolated movements — snapping fingers, slapping thighs, "Lindy"-like kicks.

The sounds pulsating from the portable phonograph were unmistakably jazz — and progressive jazz at that! Yet the preteen students swung their arms, bent, stretched, leaped, ran — all in the best traditions one has come to associate with the teaching of modern dance. But there was a definite difference.

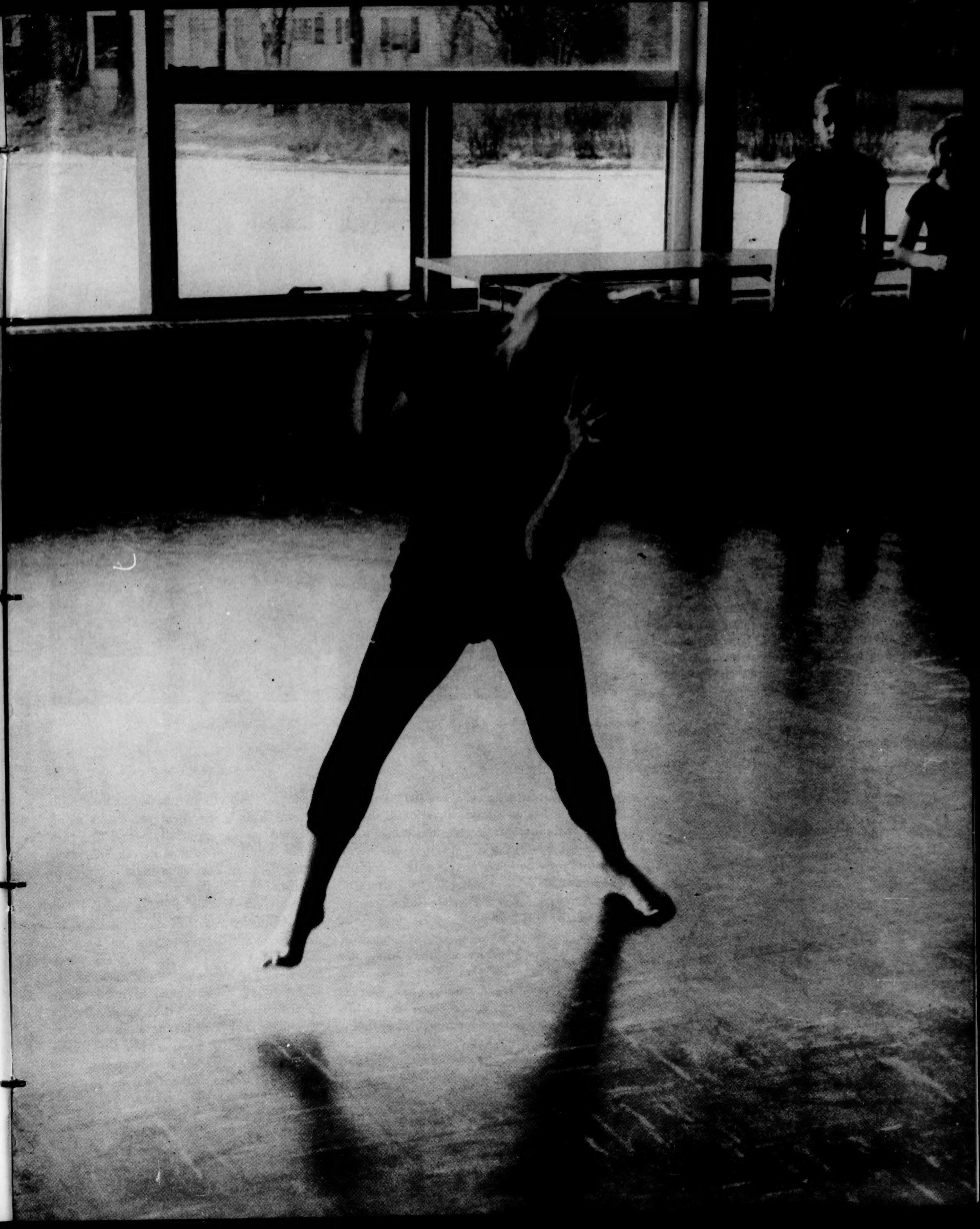
Directed by Rita Chazin, the children in the PTA-sponsored modern dance sessions at Quaker Ridge School in Scarsdale, New York, moved with an elasticity, freedom and exuberance rarely seen in more formal classes. But most of all, there was the beat — firm yet relaxed, open yet controlled. Like the steady thump of a jazz band rhythm section, every phrase was punctuated by a syncopated movement. The kids snapped their fingers, shrugged their shoulders, swung their hips, kicked in a way that owed more to the Charleston than to Charles Weidman (in whose group Mrs. Chazin once performed).

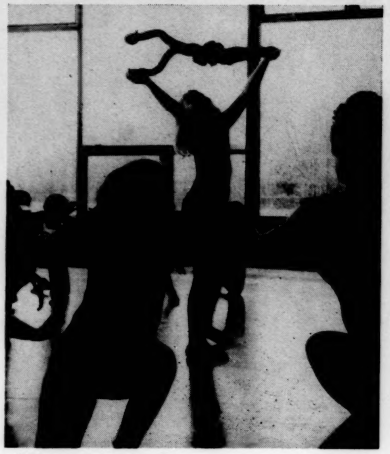
How does the instructor justify the use of jazz in a modern dance class? Does jazz affect the level of the material? Mrs. Chazin thinks not. Jazz and modern dance are both authentic American arts, she points out. But there is a closer kinship than that. Both grew out of attempts to create expressive forms which could more closely convey the felt emotions of modern experience. Both weave their tapestries of meaning and design on a foundation of rhythm and of kinesthetic response.

A former student of Katherine Dunham and Syvilla Fort, Mrs. Chazin grew up artistically in a tradition which accepted jazz as a first-class citizen of the arts. The marriage of jazz and dance seems perfectly natural to her. And so, despite

(Over)

Some movements are smooth, others sharp. Here the theme is vibration in the hands, head. The stimulus, skyscrapers.





***Upper left:* The children's composition "Jazz Flowers" develops from the dance design problem of moving on two levels. Danced to progressive jazz, the children simulate the sudden "snap" into life of flowers in spring.**

***Upper right:* Mrs. Chazin "warms up" the group to a snapping rhythm. Later, each will improvise, stressing different beats.**

***Lower left:* The hands are isolated in a jazz movement across the floor. The children are told to create a pattern by moving in opposition to each other.**

***Lower right:* A change in dynamics. The driftwood is twisted, bent, ugly . . . the beat strong and insistent. The child's movements become anti-lyrical, at times almost primitive in character.**

the air of disapproval toward jazz that still persists in some educational circles, she feels its use to be inevitable when she teaches children. As she sees it, almost as soon as they walk, children are aware of "le jazz hot." Quite literally, it is one of the formative influences in their lives. TV alone exposes children to more hours of jazz (authentic, square or rock 'n' roll) per week than they are likely to hear in a month of any other music form. As a result, when jazz is introduced in the dance class, the child's response to it is immediate. They know the music — whether Brubeck, Errol Garner, Stan Kenton — and they feel it.

"Jazz gives the kids a terrific sense of security," Mrs. Chazin says. The strength of the beat gives them something solid to hold on to, especially when they are being introduced to new movements. It is a big help in classes without an accompanist.

Every teacher has to face the problem of keeping a group of children truly interested and stimulated for an hour or more. This is a practical problem which tends to get lost when the dialectical fur starts flying. (And plenty of it has flown at Rita Chazin from other teachers). But she feels that jazz is one solution which evolves naturally from within the framework of dance. It is a means of approaching the children without having to intel-

Jazz is exciting. The child's response is immediate, total, unaffected.

PHOTOS BY THE AUTHOR

lectualize the material or overuse literary content, which has only a peripheral relationship with the dance.

As taught at Quaker Ridge, there is nothing of a sexy or sensual quality in the dance. Whether in the pre-teen or teenage classes, the children use the jazz material in a wholly unsophisticated, even primitive way. It is subordinated to the structure of the creative dance class—being used as a device which has proved successful in evoking a complete kinesthetic response to music. By integrating elements from the child's own background and environment, the total dance program has a richer, more meaningful appeal.

THE END

"Move . . . move . . . move . . ." The jazz beat on a drum relaxes inhibitions, propels the child across the floor in a fury of movement.

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman; Text by Saul Goodman

MICHAEL DOMINICO

Michael Dominico is one of those fortunate few male dancers who, with family backing, began dancing at an early age. He has been at it ever since. It all started when he was five and saw a Fred Astaire movie. And true to his idol, he became an expert tap dancer — developing skill which, with all-around talent and training in dancing, acting, and singing, has brought him prominent roles in television and theatre.

Michael Dominico was born on a farm near the small town of North Collins, about twenty-five miles from Buffalo, N. Y. As a child his great loves were horseback riding and — thanks to Astaire — dancing. He would often show off his footwork around town, and when the Firemen's Ball was in the process of setting up an amateur dance contest for their annual program, the committee asked Michael's mother whether he could participate. Michael, all of six years old, won first prize.

A year later, it was decided that he be given tap dancing lessons, and he was enrolled with a Japanese teacher who had a school in nearby Hamburg, N. Y. When he reached the ripe old age of ten, he started ballet lessons with Betty Rogers in Buffalo. His mother took him on this fifty-mile roundtrip twice weekly, once for the dance class and once for a singing and acting class. The family seemed to enjoy the idea of having a performer among them.

And then he began spending his summers in New York City, studying tap and jazz with Paul Draper, Jack Stanly and Roy Dodge. He was sixteen when he graduated from high school, where his nimble-footedness and six-foot height helped win him a letter in basketball. Then he came to New York to stay. His first important employment was on the Ted Steele weekly TV show in which he danced for three months with Helen Wood, exhibiting a dance range from eccentric scarecrow dances to classical pas de deux.

He was next hired by impresario Billy Rose for the Diamond Horseshoe night club revue. In 1952, Michael was a member of the cast of *New Faces*, thereby making his Broadway debut.

Nine months later, he was drafted, and, after basic infantry training, assigned to Army Special Services. When Ed Sullivan was casting his all-army talent program, he auditioned hundreds of soldiers, selected twelve to appear, and found only one dancer to his liking — Michael. During his army sojourn, Michael also made five appearances on Soldier Show Parade, a TV program conducted by Arlene Francis, and toured the First Army area in the play *Stalag 17*, playing the role of, naturally, a dancer.

After his release (as a corporal) from the Army, he was soloist for twelve weeks on the Julius La Rosa TV program, and then appeared regularly over a period of nine months on the Perry Como Show. He has done frequent guest shots on national TV network shows, appearing for and with Steve Allen, Paul Winchell, Vic Damone, and Jo Stafford. In 1957, he enacted the role of Frank in the Jones Beach summer production of *Showboat*.

Among his other dance appearances were a brief engagement in the off-Broadway production of *The Boy Friend*, in an industrial show for Chevrolet, and in TV's Red Goose Kiddie Spectacular. And then Hollywood, where he was signed to appear as an English dude, an acting-dancing role, in a filmed TV series for Paramount Pictures.

Back in New York, he garnered much critical praise during his four-week engagement this past season at Radio City Music Hall, where he was featured in a Tribute to George M. Cohan. Opening with a soft-shoe routine to the tune of "Mary," he progressed to a challenge dance set to drum beat, a tacet dance (no musical accompaniment), and closed with a swing jazz arrangement to "Beat Me Daddy," choreographed by Danny Daniels.

Michael is spending this summer on the New Jersey-based St. John Terrell musical tent circuit, where he is featured in *Du Barry Was A Lady*. Perhaps during spare moments he will be able to pursue his interests in golf and horseback riding. He is especially proficient in the latter, partly because his father, whose "Mike's Rustic Bar" is always crowded when Mike Jr.'s dancing graces the TV set, keeps a horse for him on the family farm.

Now in his twenties, Michael, who is genial, attractive and hard-working, is very enthusiastic about his work. He would like to dance in the movies. The closest he has come so far is in industrial films. His first opportunity to choreograph came in one for Oldsmobile, in which he also danced. And scheduled for the near future is a dancing role in an industrial film with choreography by Rod Alexander.

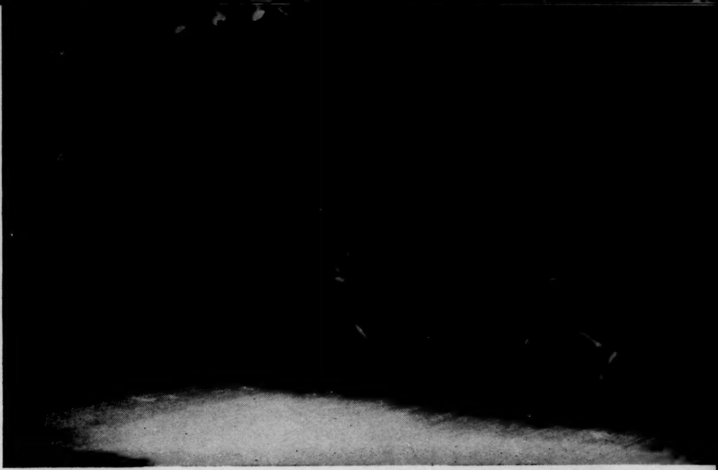
Recently Michael was paid a high compliment by Danny Daniels, whose *Tap Dance Concerto* to the music of Morton Gould has been widely acclaimed, when Daniels chose him as the one to perform the work for future audiences. With this outstanding item as part of an extensive repertoire, Michael is giving serious thought to possible concert performances. Another possibility is recording a new song entitled "Happy Feet," written especially for him.

Michael has come a long way since that first amateur prize, and with further successes sure to come, chances are that he, in turn, will inspire youngsters to follow in *his* footsteps.

THE PIED PIPER OF SCRANTON

REGIONAL BALLET — USA.

A Monthly Feature



The Festival had one Canadian participant — the Classical Ballet Concert Group of Ottawa — part of whose corps is pictured in "Faust."

FIRST ANNUAL NORTHEASTERN REGIONAL BALLET FESTIVAL; SCRANTON AND WILKES-BARRE, PA.; MAY 21-24

BY DORIS HERING

What was the magic that lured some 250 young people away from school and home to spend four days in Scranton and Wilkes-Barre? What was the magnet that impelled fifteen company directors to chaperone their dancers to these cities? What made them all spend two long hot days rehearsing? What gave them the added élan for parties and dinners; for a workshop, a symposium, and meetings?

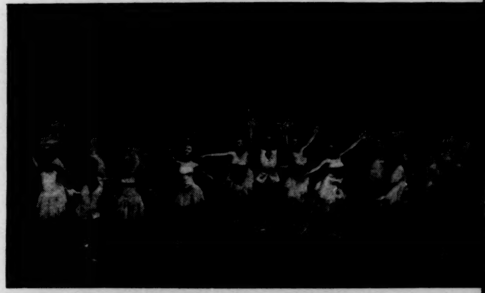
The magic (and it was strong enough to attract some 900 more people to the dinners and some 3,500 to the performances) was a two-fold one.

There was the magic of dance. For during this myriad week-end, which marked the First Annual Northeastern Regional Ballet Festival, twenty-one dance works were on view.

But perhaps more important was the experience of sharing. Some of the regional ballet companies had never been away from their home towns — had never seen other semi-professional groups like their own in performance. As one director wrote after she returned home: "The whole attitude of the girls has changed to one of 'work-harder-broader-dig deeper-reach higher', and they have been. Bless the Festival. Now our dancers know where they are going. And it was so good for them to be able to draw comparisons between the excellent, very good, good, fair and poor dance that they saw. Poor kids. They have so little opportunity to SEE dance except each other and one or two touring companies each year that their perspective was all awry. Everybody can't wait until the next Festival."

(Over)

PHOTOS BY JACK MITCHELL

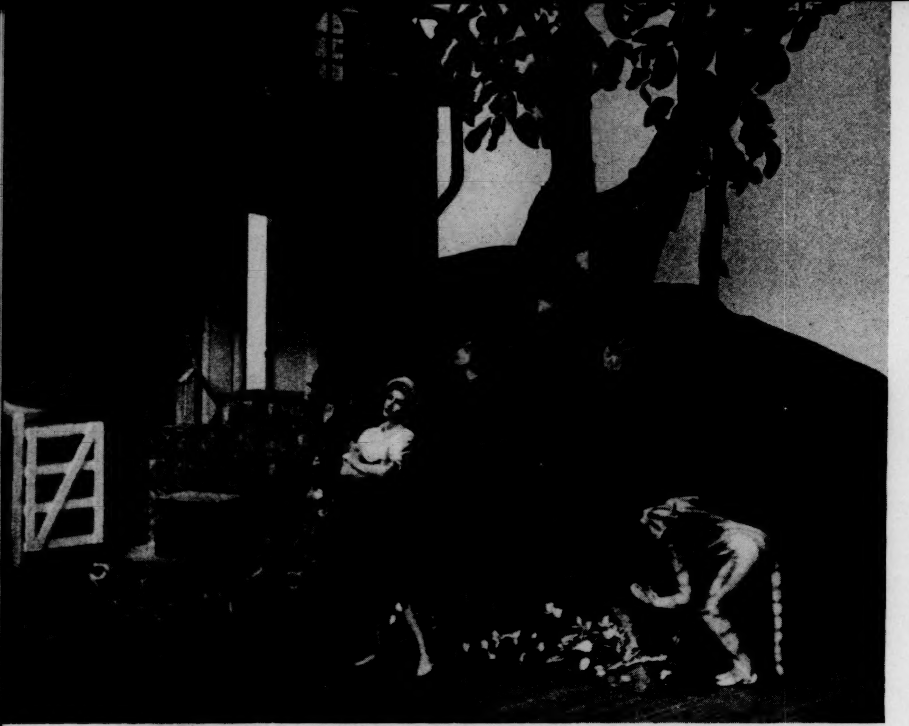


Right top: The Scranton Ballet Guild's "Teen Symphony"

Right center: Marguerite Duncan, Nancy Arcury and Dorothy Carpenter lead the Cleveland Civic Ballet Co. in "Ballet Brillante."

Right below: James Fender and members of the Bethlehem Ballet in "Aubade"

Opposite page: Earle Sieveling and Sara Leland of the New England Civic Ballet of Boston in "The Young Loves"



How did all of this happen? And why in Scranton and Wilkes-Barre, two cities that the uninformed might associate more with coal mining than with ballet — and whose combined population is only about 200,000.

The project was born four years ago. Alexi Ramov, artistic director of the Scranton Ballet Guild, attended the first Southeastern Regional Ballet Festival in Atlanta. He returned home dazzled. And he determined to pursue the idea of a Festival Organization for the states north of the Mason-Dixon and east of the Mississippi.

In May 1958, Ramov called a meeting in Scranton. And like the Pied Piper, he attracted the directors of thirteen companies, more than enough to elect officers. Ramov became president, and Barbara Weisberger, director of the Wilkes-Barre Ballet Guild, became vice-president. (Wilkes-Barre is fifteen miles from Scranton.) They and their respective ballet guilds were courageous enough — and trusting enough — to raise the money and undertake the job of billeting and entertaining people from as far away as Ottawa and as near as Erie.

Some of the social functions were on a grand scale. Some were more intimate and casual. But through all of the gatherings, lighthearted as they were, there flowed a basic seriousness of purpose. As guest of honor Ted Shawn observed in a post-dinner speech, "These young people and their directors know what it means to be dedicated."

What did this dedication produce in the way of dancing and choreography? The works deemed of most interest to a general audience were placed on the two theatre programs. And the remainder were distributed through a workshop, a dinner, and a luncheon.

This time, no company requesting an opportunity to perform was turned down. But now that the organization has gotten its first impetus, the selection procedure will be more strict. For the essential purpose of a regional ballet festival is to maintain and elevate standards. It is not a catch-all, nor should it ever become so, for then the better companies would have no reason to continue their affiliation.

The May 22 performance in Wilkes-Barre's Irem Temple began with *Peter and the Wolf*, choreographed by Fred Danieli, director of the Holiday Theatre of Newark, N. J. Prokofieff's *Peter* presents a choreographic problem like that of Stravinsky's *L'Histoire du Soldat*. Its sprigthly combination of music and speech seems ideally suited to dance. But the action is so specifically described in the text that little is left to choreographic imagination. And so, as in Mr. Danieli's case, it becomes literal and pantomimic.

The production was enlivened by storybook decor and costumes by Richard G. Mason and Bil Baird. And the young lady (Audrey Keenan) who portrayed the duck revealed a sense of humor and of stylization unusual for one so young.

The style of the Bolshoi Ballet, with its angular arabesques, its bursting bent-legged leaps, its drawn-back arms and shoulders, its daring lifts — has had a marked influence upon Nesta Toumine, director of the Classical Ballet Concert Group of Ottawa, Canada. Her beautifully trained dancers are capable of all the tricks. And yet she has managed to imbue them with a certain lyricism of their own. The combination should in

Opposite page, top:
Peter and friends in the Holiday Theatre (Newark, N. J.) version of "Peter and the Wolf"

Center:
Ronnie Evans, George Barna and Robert Rodham lead their teen-age cohorts in the Wilkes-Barre Ballet Guild's "Quintet in Gay Minor."

Bottom:
Village scene in the First New England Jr. Ballet production of "The Fairy's Kiss"

This page, top:
Originally choreographed for the American Ballet Theatre Workshop, Willam Dollar's "The Parliament of the Birds" was staged this year by the Detroit City Ballet, above.

Bottom:
The female contingent of the Severo Ballet of Detroit in "Portrait of a Ball"

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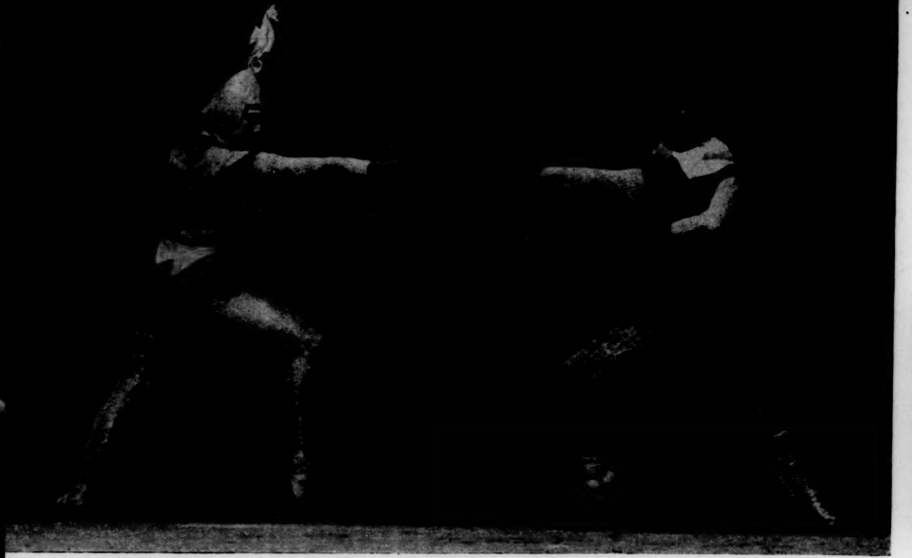
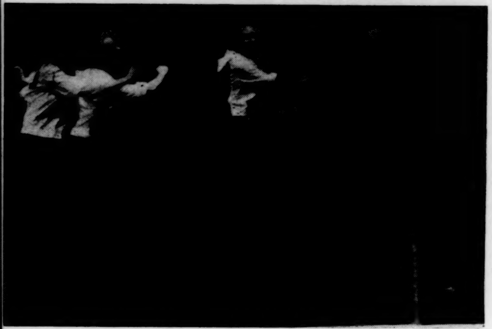


Sybil Klein and Judy Binder, Philadelphia Ballet Guild, in "El Combattimento."

Robert Rodham's "Three Muses," choreographed for Mary Gowat, Dina Raker and Shirley Guyette of Wilkes-Barre.



Left: Teen-age fun as projected by the Erie Civic Ballet in "Jukebox — Any Night"

Left center: Bud Kerwin and Velta Cernonok of the Toledo Ballet in a newly choreographed version of the "Don Quixote Pas de Deux"

Left below: Linda Lee Heist, Bess Rodgers and Kay Bayliss of the Dayton Civic Ballet in Miss Rodgers' "Cool Moods for the Real Gone"

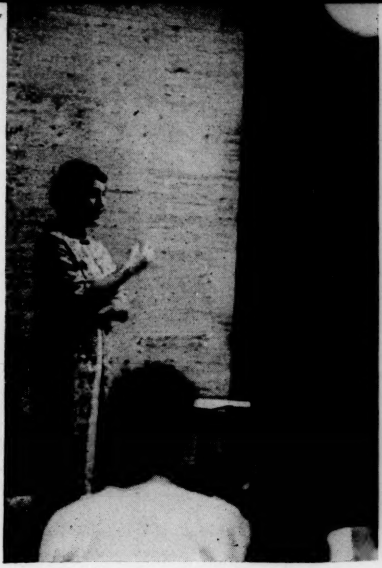
Below: Workshop moderator, Miss P. W. Manchester of Dance News.

time prove irresistible.

Mme Toumine's *Faust,* created to the Walpurgis Night music, contrasted pas de deux variations for Joanne Ashe and David Moroni with group passages for six girls. We found the group sections especially appealing, for they had a pliancy that was missing in the more spectacular pas de deux moments. The group was charmingly costumed in diaphanous duo-toned dresses designed by Sviatoslav Toumine.

The Detroit City Ballet under the direction of Marjorie Hassard has amazing authority for a group that has been in existence scarcely two years. But the work selected for this Festival did not show the dancers off to advantage. It was William Dollar's *The Parliament of the Birds.*

Parliament is pretentious and static. It consists of a series of small-scaled variations done for the most part in the center of a circle of seated dancers whose principal activity is a sort of arm-plastique. Most effective of the passages was that



Right: A symposium on the aims and problems of regional ballet was led by Doris Hering, editor of Dance Magazine's monthly feature, Regional Ballet—U.S.A. Miss Hering has been selected next year's Festival Adjudicator.

Far right: Random comment by Alexandra Danilova (in white blouse) gets a "rise" out of some of the symposium participants, who included Fred Danieli (at Mme Danilova's right) Ann Barzel, Robert Joffrey (at her left), Ben Sommers and Ted Shawn (behind Miss Barzel and Joffrey).

for the Nightingale and the Rose, delicately performed by Peter Martin and Linda Taggert.

The Cleveland Civic Ballet, under the direction of Marguerite Duncan, was a bit too ambitious. Its corps is for the most part not very secure, and its leading dancers, with the exception of James Thurston, lack individuality of projection. And so the Liszt Piano Concerto used as the basis of its *Ballet Brillante* proved too complex for their capacities.

The company would have appeared to far greater effect in a smaller dimensioned work . . . and with less jarring costumes than those designed by Elizabeth of Chicago.

It is not easy to acknowledge the long shadow of Jerome Robbins (even to the point of using the score for *Interplay*) and still create a jazz ballet with a flavor of its own. Yet Barbara Weisberger achieved this amalgam in her *Quintet in Gay Minor*. Her work seemed genuinely fresh, possibly because it derived from a sincere and sensitive understanding of the mood-world of teen-agers. Its five sections (Experimentation, Conformity, First Love, Idolatry, and Vitality) frisked on and off stage, maintaining a constant sense of contrast and reflecting an easy, unpretentius, yet solid dancing style.

The costumes by Mary Slavin had an appropriate "sloppy joe" look. And Francis Schriber's perspective geometrics gave glow and depth to the stage.

For his *Teen Symphony*, which opened the May 23 performance at the Masonic Temple in Scranton, Alexi Ramov selected the Bizet "Symphony in C." The choreographer has a clear and attractive sense of group movement — of visual balance. But one would like to see him use simpler music and probe it more carefully.

The theme — that of a boy's growing up—was handled in a lightly lyric style, which leading dancer Robert Rodham (borrowed from the Wilkes-Barre company) encompassed with openness and charm. But the corps seemed a bit on the passive side, perhaps because they were not sufficiently pulled up on point.

Judith Maxwell Danahey, director of the First New England Jr. Ballet Co., of Woonsocket, R. I., was ambitious for her company. She selected the music and story of Stravinsky's *Le Baiser de la Fée* (an opus that has even defeated Balanchine). The ballet, in three acts, had glittering snow-laden trees, a brightly painted village scene, and a zig-zagging ramp.

The dancers were sumptuously costumed, and they performed with admirable stage discipline. But their technique and projection were scarcely above recital level.

Imagination and musicianship shone through *The Young Loves*, choreographed by E. Virginia Williams for her New England Civic Ballet of Boston. As soon as the curtain went up, and one saw four young girls standing in profile against the simple setting of velvet panels, one knew that here were dancers. Their bodies were alert, attuned. And as they began to dance, their rhythmic attack was clear, their sense of design sure.

Miss Williams selected the familiar

(Over)

Left: Vivaldi "Concerto" presented by the Philadelphia Ballet Guild

Right: "Swan Lake Pas de Trois" performed by Norma Goss, John Williams, and Gloria Hoffmeyer of the Cleveland Ballet Center Co.

Left: "Wheat Maiden" procession in the Dayton Civic Ballet's production to music of Delibes

Right: Joanne Ashe and David Moroni of the Classical Ballet Concert Group of Ottawa in "Don Quixote Pas de Deux"

Tchaikovsky *Romeo and Juliet* score and made it seem like a fresh musical adventure as her dancers flowed through romantic lifts and folded and unfolded their arms with a sense of quiet glow.

James Fender, artistic director of the Bethlehem, Pa., Ballet Company, somewhat defeated his own purpose in his *Aubade*. For he danced the leading part himself. And his style was so different from that of his company (and the tight line of his shoulders was so disturbing) that it diminished the expressiveness of the work.

Aubade had a wispy sensitivity, and in its depiction of solitude and despair, it made searching use of the ballet idiom. Mr. Fender's company, too, was most appealing. And one felt that he and they are on the brink of something exciting in the way of creative dance.

Sandra Severo, director of the Severo Ballet of Detroit, has a sense of rhythm so keen that her dancers do not seem to land *on* the beat but take off *from* it and vitalize the intervals between. This feeling of "lift" constantly permeated her *Portrait of a Ball.*

The dance was also imaginatively constructed in its pell-mell entrances on the diagonal — its meshing of straight lines and masses — and its playful interludes for Diana Mileski, David Blackburn, David McLain, Carolyn Borys, and Monte Barnes. The entire company — and a superior one it is — performed with joyful spontaneity.

A special accolade must go to the orchestra and its conductor, Ferdinand Liva. They gave the dancers fine support in the difficult (and under-rehearsed) scores.

The workshop performance, presided over by Miss P. W. Manchester, this year's Festival adjudicator, proved to be a pot-pourri of works by company members and directors.

Robert Rodham of the Wilkes-Barre Ballet Guild contributed *Pas de Trois* (Delius) and *Three Muses* (Chopin). The second was characterized by the moderator as a choreographic advance over the first. We found the reverse to be true. The fluid, constantly moving ports de bras of the first work seemed an unusually sensitive reflection of the music. But in *Three Muses,* Mr. Rodham was a bit beyond his depth. The choreography lacked the contrast inherent in the score.

There was an incipiently fascinating visual idea in *Il Combattimento,* choreographed by Phyllis Dersh of the Philadelphia Ballet Guild. The work, based upon the same subject matter as William Dollar's *The Duel,* was a series of variations, each taking off from a combat pose.

The poses themselves were nicely designed, but the dance material between

Northeastern Festival:

Parties and party performances

Below: Hosts for the first Northeastern Regional Ballet Festival: Alexi Ramov, Scranton Ballet Guild, and Barbara Weisberger, Wilkes-Barre Ballet Guild.

them was too long, and it lacked the cumulative energy to maintain interest.

Bess Rodgers, Kay Bayless, and Linda Lee Heist of the Dayton Civic Ballet typify the essential quality of their company — one of warmth, simplicity, and skill. And there were moments of youthful invention in Miss Rodgers' trio, *Cool Moods for the Real Gone*. But the accompaniment (Leonard Bernstein's "On the Town") was too long and too lushly orchestrated for only three dancers to sustain. Most effective was the opening movement with its humorous device of knocking to simulate teen-age telephone conversation.

The Minkus "Don Quixote Pas de Deux" provided the music but not the choreography for *Pas de Deux* danced by Velta Cernonok and Bud Kerwin of the Toledo Ballet. The choreography was by Osvalds Lemanis. *(Cont'd on Page 82)*

Above: Seven hundred people attended a post-performance dinner in the Scranton Masonic Temple ballroom. Key speaker was Lawrence W. Tice, pres. of International Textbook Co.

Right: Company heads and guests of honor attended a garden party at the home of Mr. & Mrs. Norman Weiss of Kingston. L. to r.: Ted Shawn; Lydia Joel, editor-in-chief of Dance Magazine; Dorothy Alexander, artistic dir. of the Atlanta Civic Ballet; Anatole Chujoy, editor of Dance News; and Mme Alexandra Danilova. Background right: Congressman Dan Flood.

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YD BOOKSHELF

Peter Tschaikowsky and the Nutcracker Ballet
by Opal Wheeler; Illus. by Christine Price
E. P. Dutton & Co., NYC, 1959
95 pp. $3.50

If you have enjoyed seeing the *Nutcracker* ballet, you will surely enjoy the biography of Peter Tschaikowsky, its composer. Peter was mad about music, and so bemused and beguiled by the enchanting melodies that sang in his head that he nervously chewed up an original document he was taking to court, which action brought to a sudden end his apprenticeship in law. Peter was then allowed to go to Anton Rubinstein's school in Moscow to study and teach music.

Tschaikowsky's life was one of hard intensive work and impulsive journeyings. He loved to travel, but as he had no head for figures he was often without funds. Fortunately he had a patroness who provided food and lodgings for him by sending regular monthly checks. He maintained a close rapport with his sister Alexandra's children, and it is said that he wrote the *Nutcracker* for them one weekend when he was baby-sitting.

This book brings six of his lovely melodies, so simply arranged that even a beginning pianist can make music. It is a charming biography illustrated with vivid drawings by Christine Price.

How I Became a Ballet Dancer
by Peggy Van Praagh
Thomas Nelson & Sons, NYC, 1954
97 pp. Illus. $2.00

Some lucky dancers will study with Peggy Van Praagh this summer at Jacob's Pillow. Those of you who cannot do this, can have the pleasure of reading her book, *How I Became a Ballet Dancer*. Though this book was published in 1954, it is as timely now as then.

Miss Van Praagh gave up her career as a solo dancer (she was dancing Swanilda with The Sadler's Wells Ballet) at the very peak of her success to become ballet mistress of The Sadler's Wells Theatre Ballet (now The Royal Ballet) at the request of Dame Ninette de Valois.

Writing with modesty, honesty and great practicality, Miss Van Praagh gives her readers a most revealing glimpse of what it takes to become a good dancer. It is a book worth reading and re-reading because of its author's warmth, sincerity and knowledge.

REGINA WOODY

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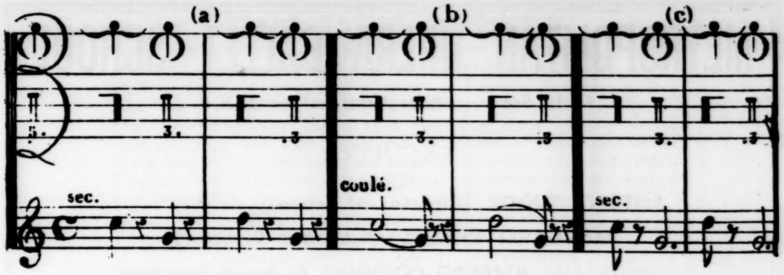
INTRODUCTION TO DANCE NOTATION

CHAPTER VII: SAINT LEON AND ZORN, 1852-1905

BY REGINA WOODY



***Illus. I:** Examples of St. Leon's "Stenochoregraphie," showing the top single line used for head, arm and body symbols, and the 5-line staff for legs. Note St. Leon's dance signature top left.*

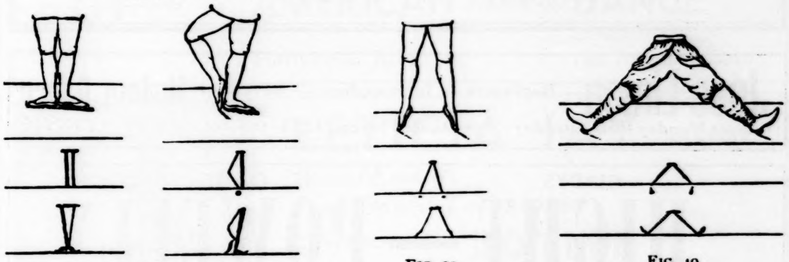


FIG. 20.
FIG. 25.
FIG. 31.
FIG. 49.

***Illus. II:** from Zorn's "Grammar of the Art of Dancing," by Friedrich Albrecht Zorn, ed. by A. J. Sheafe (Boston, 1905). The top lines are an actual drawing representation of the position to be described. The center one is the symbol employed by St. Leon in his "Stenochoregraphie." The last line is the further development of that system as designed by Zorn.*

Almost every dancer has drawn a little stick figure at one time or another to remember a position by. Way back in 1830 Arthur Saint Léon worked out a dance notation which used a stick figure placed on a horizontal staff derived from the music staff. He was the first, to our knowledge, to use both these ideas. His dance staff of five lines, plus one additional line at the top, was placed above the music.

He tied this six-line dance notation staff together with a clef sign (which looks like a dance!) made of his own dance symbols. See Illustration I.

On the five-line staff he placed the leg symbols. The single line above it sufficed for notating the head, the body and the arms. All steps done on the ground were placed on the lines, all those in the air between the lines.

Saint Léon wrote his symbols as the audience saw the dancer dance — the right foot in his notation means the left foot of the dancer on stage. It is a mirror-type of notation.

The easiest way to understand Saint Léon's system is to look carefully at the figures on this page, taken from Zorn's *Grammar of the Art of Dancing.* This book, which Zorn published after long consultation with dance notation authorities of his time, among them Saint Léon (on whose system of notation Zorn's is based), Paul Taglioni and Bernard Klemm, proved a milestone in dance notation history.

As seen in Illustration II, in order to show the relationship of Saint Léon's and his own system, Zorn places a symbol of each system under a drawing of the position, thus giving you an idea of the evolution of the symbol.

Look at Figures 20, 25, 31 and 49 and you will see that the drawing of the legs is reproduced at the top as in life, that the center stick figure is drawn in the Saint Léon system, while the notation at the bottom is that of Zorn. If you look carefully and compare one with the other it won't take you long to see how closely each resembles the dance position it is supposed to illustrate.

Saint Léon did not show feet; his symbols blend into the line on which the dancer stands. There are numbers underneath the line indicating whether the position is 1, 2, 3, 4 or 5. A dot beside the figure indicates whether the left or the right foot should be in back. Halftoe is indicated by a comma (,) and toe by a circle (o). The line of the leg supporting the body weight is heavier than the other one. Instead of Sain Léon's dots and commas, Zorn shows the feet in the proper positions and proudly announces that they need no comment. "They explain themselves."

Saint Léon's notation of the arms is done on the line above the five-line notation staff. A very black dot is the head, a vertical line is the body, and two little curved lines show the arm positions. Actually, both the Saint Léon and the Zorn notations are easy to read as long as the movement remains simple and the eye can relate it to the movement from which it is drawn. But both systems soon become too complicated for use by the average teacher or dancer. *THE END*

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DEVOYE *(Continued from Page 35)*

Riviera and Tropicana in Las Vegas, the Palmer House in Chicago and the Nacional in Havana — plus numerous other top spots. The threesome has also performed on the Walter Winchell and George Burns TV shows; all of this to the tune of rave comments from such show business authorities as Winchell, *Variety* and 20th-Century Fox' production head, Buddy Adler.

But there was a beginning for Bob DeVoye, when he studied with Anatole Vilzak, Ludmilla Shollar and Mikhail Mordkin in NYC. Before he conceived the idea of forming a *duo* act, he was premier danseur for three years at Radio City Music Hall. Next he toured for five years in the U. S. and England as soloist with Ballet Theatre. On Broadway he appeared as soloist in *Along Fifth Avenue*, *Lady from Paris* and *Music In My Heart*. At this point Bob decided he wanted to strike out on his own. Olga Suarez was his first partner in an independent act. His act caught on, and he proved to himself and the night club world that he had a flair for the business. Olga, however, was married, and her announcement of impending motherhood forced him to seek another partner. His second partner married and left the act. It was with his third partner that he decided to expand the duo into a trio. This girl, however, objected to the idea, and again DeVoye was stranded. With each new partner, auditions, long rehearsals and "first nights" with her were entailed.

Determined, DeVoye sought a former pupil of his, Sandi Bonner, and Fred Favorite. Sandi, who has since left the trio, has been replaced by Canadian-born Viola Crucil. Viola has appeared as ballet soloist with the Metropolitan Opera Ballet and Radio City Ballet companies. She has been featured in the Ballet Russe de Monte Carlo and the Puerto Rican Ballet. Also important to DeVoye is her previous experience in night clubs. Fred Favorite studied with Vilzak and Shollar and has performed with Ballet Theatre, the Alonso company, and the ensembles of Danilova, Slavenska and Franklin. In his native Pittsburgh he choreographed and danced on a TV show and did TV commercials. His credits extend to night clubs and dancing with the national touring company of *Oklahoma!*

The Bob DeVoye Trio is what show people call a "Big Thing, a Hot Item." In the smoke and neon of the night club business the talented trio has become a headline attraction. *THE END*

BEAUTY AND THE DANCER

YOUR FEET

BY ANTONIA DOBROSLAVIC

The most abused part of one's body? Probably the feet. We give these servitors little thought and less care until they rebel — and then we are miserable beyond words. Feet in bad condition can be responsible for headaches, backaches and a miserable disposition.

To begin with, most shoes (at least in this country) are not made for humans — true for both men and women. Mass production cannot accommodate the problems of individual feet. Bunions, callouses, ingrown toenails, corns — all are a result of pressures and bad fit in shoes. Many of the so-called custom-made shoes are not really custom made, since there is a dearth of good craftsmen in the country; and of course, prices are prohibitive.

Women's shoe styles are certainly not meant for utility. Toes are either too stubby or too pointed. Vamps are too long or too short. The widest part of the sole usually is not in alignment with the widest part of the foot. Heels are, in recent styles, placed anywhere except at the direct center of the heel of the foot, where they should be.

All these detriments cause pressures on parts of the foot that can least take them. Feet are cramped into shoes, causing toes to curl and overlap one another. The small bones of the foot are crushed, causing distortion and pressures which are painful. Shoe counters are either too large, causing abrasions on the back of the heel of the foot, or too tight, causing bumps and callouses.

Most open shoes do not give sufficient support to the foot, and this in turn causes many of the same problems.

Perhaps now, since we have become accustomed to long, pointed toes, we will lose our fetish for small feet. The fore part of the foot should have space to spread with the action of movement, and still have support. (If the leg muscles are strong, the last of the shoe correct, and the heel of the shoe in proper placement, there is no brief against high heels.) Our problem is adjusting to hard floors and paved streets. Shoes are necessary, but the effects are often bad.

Look for some helpful hints next month.

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BY DONALD DUNCAN

PHOTOS BY TED STRESHINSKY

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Standing in the make-believe atmosphere he has created by collecting decorative objects and materials from all over the world, globe-trotting San Francisco dancewear merchant Lew Serbin models a Polish dancer's tunic presented to him in Warsaw by the Mazowsze Dance Co.

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"A museum of theatrical fantasies" is the way Mr. Serbin likes to think of his unusual establishment, and any performer, producer or costumer with an eye for show business magic could all but lose his mind on a browsing trip through this theatrical treasure house. Not only would he be likely to find most anything he wants, but he would also come out with a wealth of new ideas. Without seeing it, one cannot visualize the decorative possibilities of Calcutta Cloth, for instance, which is no more than a relative of potato sacking.

As a supplier to the theatrical and decorative trade, Lew Serbin is unique. Nearly all the strange costume items, props and materials from far-away lands are the Real McCoy — and for a very good reason. Serbin is a veteran globetrotter with a rare collector's eye. Furthermore, he has a collector's disdain for machine-made "souvenirs," no matter how remote the country of origin.

Because he derives real pleasure from the purveying of offbeat items, Serbin has invested a fortune in his inventory of curiosities. Some of his dealings, however, have been not unlike the purchase of Manhattan Island from the Indians. One example is a bejeweled sword and scabbard which Serbin got from a chief of the Taraks in Borneo. Hard cash could make no impression on the potentate; the medium of exchange which was ultimately successful was an assortment of candy bars, soap and bubble gum. The purchase of the best batiks in the East Indies is quite the other way around. Almost the entire output is sold to Chinese merchants of the region. Even for their own wear, the native makers are often obliged to buy these fabrics back from the Chinese.

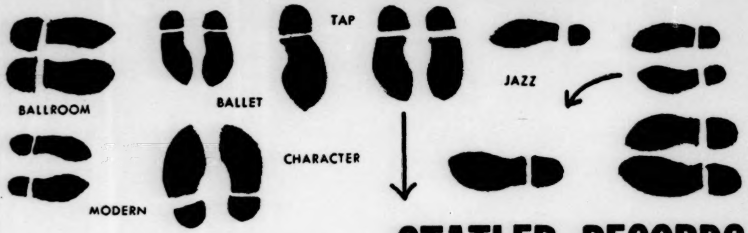
Serbin's passion for collecting began in South America, which he toured extensively as a talent agent for the Music Corporation of America. It was in those days, in El Salvador, that he bought his alligator, which has since been of considerable use as atmosphere on TV shows in San Francisco.

Lew Serbin, before migrating to California as a young man, had been an office boy in the William Morris Agency and, later, in the theatrical shoe department of I. Miller in New York City. He told us that in 1928 he set up the first specialized theatrical shoe store in the Bay Area with $300 he borrowed from his life insurance and a $500 credit from Selva & Sons. In the Twenties "live" entertainment was, of course, on a big scale, with new stage extravaganzas every week at the big movie houses like the Warfield and the Golden Gate. He soon expanded his merchandise to include fabrics, cosmetics, musical accessories, etc.

With the more recent shrinkage of "in-person" show business, Serbin, like many of his colleagues, has taken up some of the slack by the introduction of items for the decoration and display field. But he remains "theatre-minded," and is geared to costume an entire production on short notice. In the same years that the demand for goods from the living entertainment field has decreased, the dance school market has increased, and Serbin does a large business with dance studios of the area. He has, of course, in addition to his "museum" items, all the every-day necessities, like ballet shoes, tights, leotards, tutus, records, etc. Many a teacher visiting the store to buy essentials, has found a provocative recital theme while wandering through the displays of the more exotic merchandise.

For any ethnic dancer, a visit to the Dance Art Company is virtually a "must." Testimonials on photos lining the walls of Serbin's office prove their appreciation of being able to find what they need without having to travel all over the world. The store in a famous source for fine Spanish castanets, for bells from India, for grass skirts from Polynesia, and so on indefinitely. Young and old enthusiasts for regional dance especially enjoy Serbin's remarkable collection of "international dolls," all marvelously dressed in detailed and authentic dance costumes. When Serbin says that what he sells is

(Continued on Page 66)



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Serbin displays two of his especially prized acquisitions: a fantastic Kandyan dancer's mask from Ceylon, and a gamelan gong from Cambodia. His unique store in San Francisco is a treasure house for performing artists.

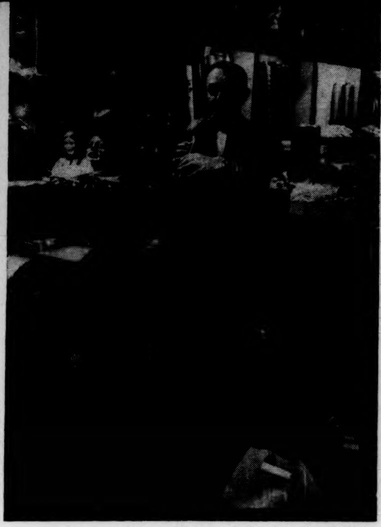
(Continued from Page 65)

Romance, he is being picturesquely accurate.

For use either as decorative props or for actual playing, a performer can find a superb collection of beautiful musical instruments in Serbin's store. There are Russian balalaikas, Indian sitars, Swiss zithers, Spanish guitars, Balinese gongs, African tambourines — and even a Czech mountaineer's bagpipe. There are drums of every description from every corner of the world (including some Cuban bongos which Desi Arnaz used at the beginnings of his career as a bandleader).

Like everyone else who saw the film *King Solomon's Mines*, Serbin was fascinated by the glimpses shown of the Watusi tribe. On a trip to Africa he made his way to the bailiwick of those tall dancing men. Naturally he had it in mind to bargain for a few horsehair headdresses and some of the colorful cloth they wear. He discovered that those gorgeous cotton prints are especially made for the Watusi market — in England! Because of the extraordinary height of their far away customers, manufacturers in Lancashire weave this export item on a special 48-inch loom. Serbin has "genuine Watusi fabrics" in his store, but his travels to find them were certainly the long way around.

On a recent visit to the Soviet Union, traveler Serbin was called upon to serve the dance in quite another way. Passengers on the plane he took to New York happened to include Lew Christen-



In his "international bazaar," Lew Serbin tries out a crude snake charmer's flute he bought in the market at Karachi. Stringed instruments in foreground were brought from Mexico, Poland, Hungary, Russia and India.

sen and Leon Kalimos, director and business manager, respectively, of the San Francisco Ballet. When they learned that Serbin was Moscow-bound, they forthwith appointed him as representative to negotiate appearances for their company in Russia.

Calmly bypassing all the customary red tape routes to Soviet officialdom, Serbin got an appointment with the Deputy Minister of Culture through the manager of the Moscow hotel where he was staying. The Kremlin sent around a limousine to take the American visitor to a two-hour conference with Comrade Petukov, who became enormously interested in the project. Two days later Serbin was summoned for a second interview — this time to go over a draft of a contract.

The outline for an agreement was promptly airmailed to San Francisco. Unfortunately, it arrived when both Christensen and Kalimos were away with the Ballet on a State Department tour of South America. Somehow the document was thought to be a completed contract, and its text was released, joyously, but altogether prematurely, to the press. Diplomatic consternation resulting from the ensuing publicity scotched the deal, but Serbin, proud of the favorable conditions he managed to get written into the draft, is hopeful that it may yet serve as the basis for a Russian tour by his home city's widely traveled Ballet.

Meanwhile Lew Serbin is biding his time in his San Francisco store — "selling Romance." *THE END*

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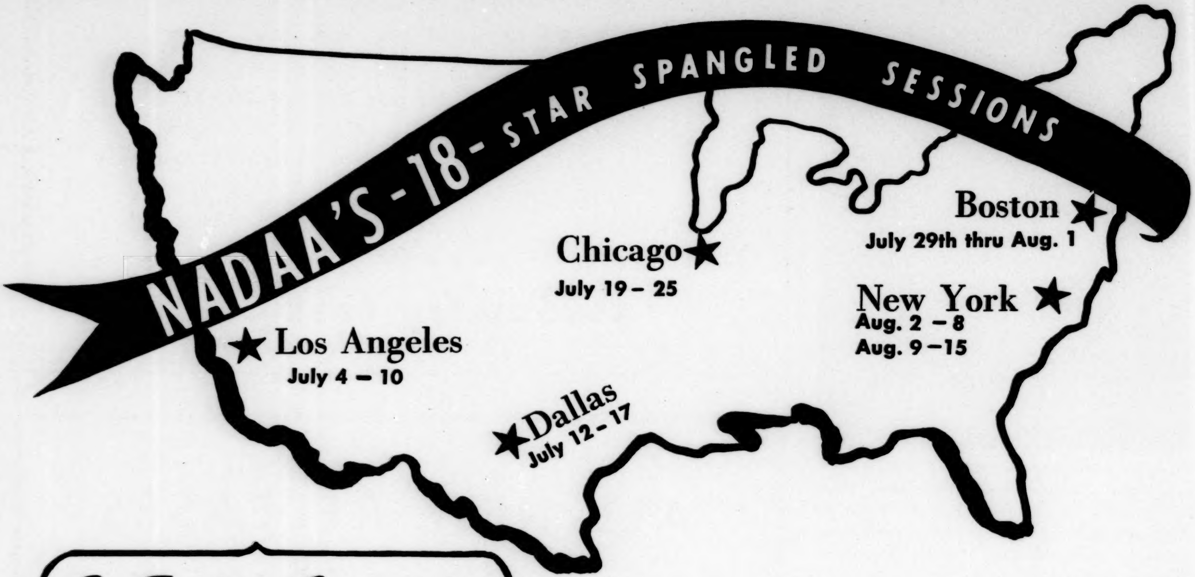
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(Continued from Page 25)

would take their technique for granted and throw open the window of their emotions.

In *Pas de Dix* we suddenly noticed a new facet in Jacques d'Amboise. It was a caring for the shape of a simple gesture — in this case a slow lift of the arms. This attitude is more the test of the danseur noble than a multiplicity of pirouettes or a boldness of jeté. Mr. d'Amboise is also growing as an actor. His Jason revealed a maturing sense of tragedy.

There is no one more endearing than a performer who seems to be "trying hard." One feels secretly flattered to be confronted with that eager offering of energy. But it is even more rewarding when the "trying hard" turns into energy used for expressive purposes. This transition is happening for Jonathan Watts and Arthur Mitchell.

In the Phlegmatic Variation of *Four Temperaments* and in the pas de deux of *Agon*, Mr. Mitchell has developed an easy elegance and an awareness of the essential quality of the movement. Mr. Watts used to seem like the dancer who would be perfect in class and not be able to cut loose from this rigidity upon the stage. But there is new freedom in his torso, a more clear extension of energy into the extremities. For him, dancing is changing from an armor to an offering.

For Edward Villella dancing is still all eagerness, all energy, all sand lot fun. He is a thoroughly engaging performer, but he needs help in channeling that energy so that he knows when to dazzle with it (as in *Stars and Stripes)* and when to mute it (as in *Agon*).

Here and there were special moments of sparkle (although the corps, with its many replacements, often seemed inordinately ragged) . . . Judith Green joyously free in *Stars and Stripes* . . . Carole Fields with the look-of-temperament in a pas de deux with Jonathan Watts . . . Dorothy Scott comfortably flirtatious in *Western Symphony* . . . Barbara Walczak like fresh soapsuds in *Scotch Symphony.* And guest artist Lotte Lenya casually possessing the entire stage in *The Seven Deadly Sins.* Every dancer in the company should crowd into the wings when Miss Lenya performs and learn how to rule the footlights with a single gesture.

Completely dissipated are one's former reservations about conductor Robert Irving. How miraculously he has adjusted to the essential tempo of the company. How rich he made the orchestra sound — rich and sustaining and musical. *END*

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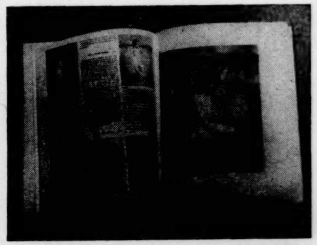

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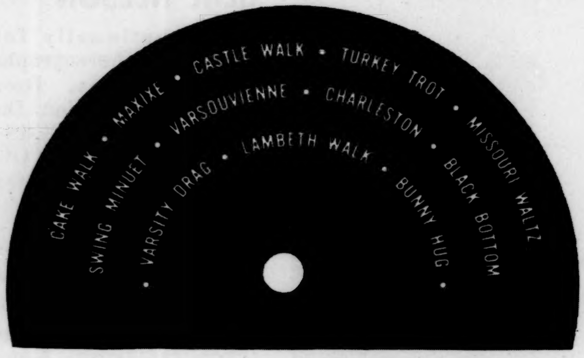
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BY TONI HOLMSTOCK

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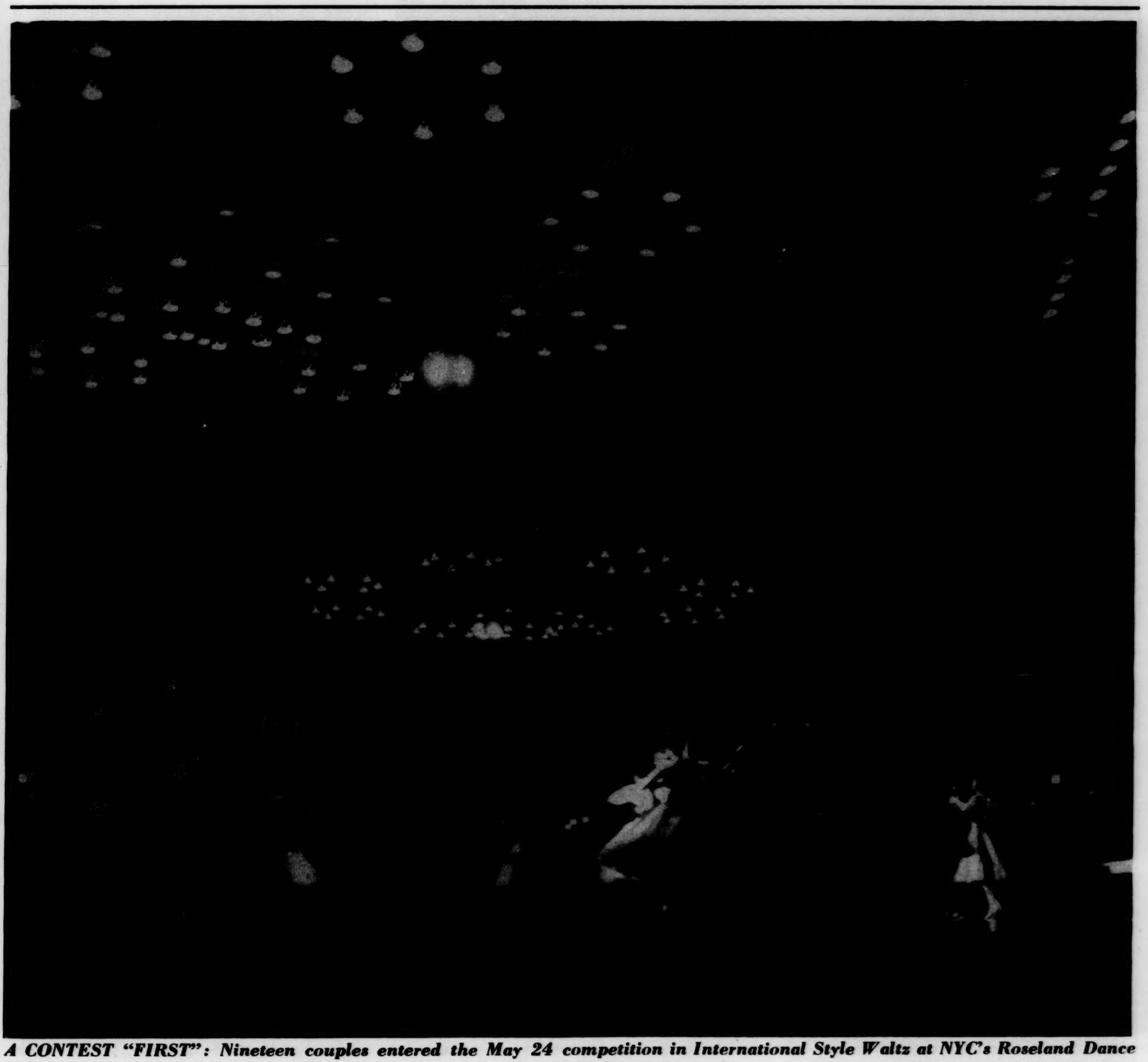
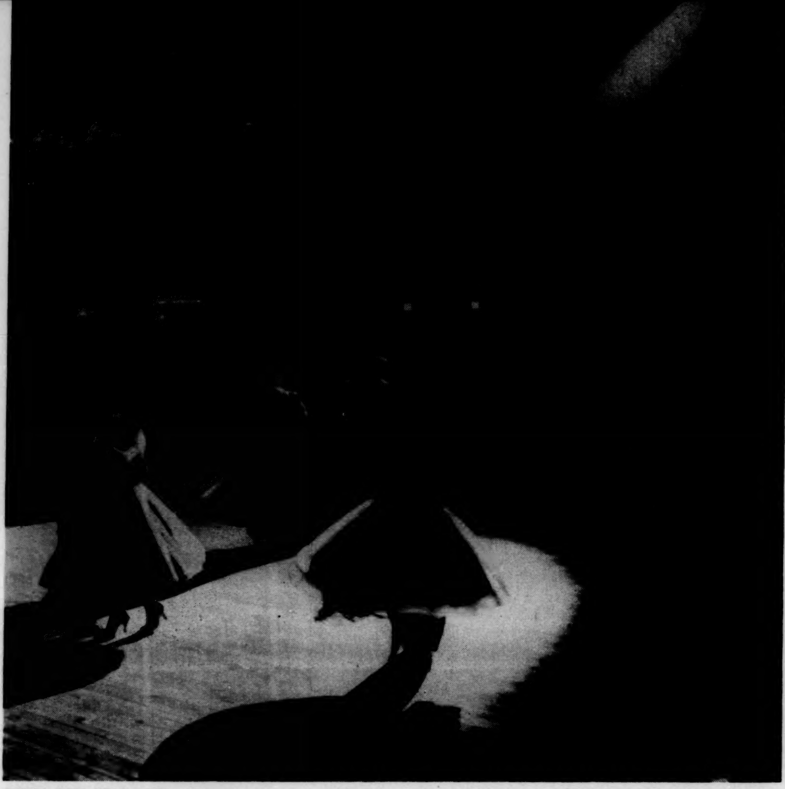


A CONTEST "FIRST": Nineteen couples entered the May 24 competition in International Style Waltz at NYC's Roseland Dance City. See next page for report on this event sponsored by the US Ballroom Council.

Jack Mitchell



THE HEAT'S ON:* *Spectators crowd along the rail to watch the Int'l Style Waltz contestants in the spotlight on the huge floor at Roseland Dance City in Manhattan.

A "FIRST" IN CONTESTS

US Ballroom Council Spotlights Int'l Style with Waltz Competition at NYC's Roseland

BY DOROTHEA DURYEA OHL

PHOTOS BY JACK MITCHELL

Chalk up among "famous firsts" for ballroom dancing the International Style Waltz Competition of May 24 at Roseland Dance City, New York's largest and best-known public ballroom. Why "first"? After all, Roseland (along with many other dancing establishments) has been presenting beautiful dance contests for many years. It's because this one was strictly International Style (or English Style), the type of ballroom dancing accepted as standard for contests in 46 countries of the world — *not* including thus far the USA. Also the two adjudicators (as the English call their judges) were from England.

There has lately been a considerable upsurge of interest in International Style in this country, and the US Ballroom Council, with the kind of cooperation of the Roseland management, staged the May 24 event as something of a "trial balloon" to gauge the reaction to this kind of dancing and to acquaint dance enthusiasts with the facts of life insofar as they pertain to ballroom dance contests outside the USA.

Several "firsts" were introduced by the US Ballroom Council in this competition. For one thing, it was publicized in advance to the contestants that the music would be played at 30-32 bars per minute, and Buddy Laine and his orchestra did their valiant best to keep to this slower tempo, which is essential to proper performance of International Style Waltz.

Another innovation for the USA is the principle of publishing the results of each individual judge's voting, for all to see. How they arrived at their decisions may be ascertained from the tallies shown later in this report.

Each entrant signed a statement which read: "We are *amateur ballroom dancers,* i.e., we are not, or have not previously been professional teachers of dancing, and we do not, or have not previously danced professionally—other than in engagements which have directly resulted from and were an integral part of an award for winning a ballroom dance competition."

This condition, it will be noted, did not exclude previous contest winners, provided they had not turned professional. It reflects the feeling of the Council that a winner of the Harvest Moon Ball, for instance, who is paid for an immediately ensuing appearance on the Ed Sullivan Show, has not thereby become "professional."

Nineteen brave couples signed up for the contest — 12 from the NYC area, 3 from the Massachusetts-New Hampshire vicinity, and 4 from Canada.

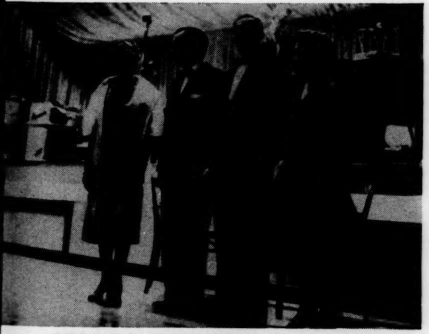
Teams from Toronto took the first three spots. In 1st place was Couple No. 83, John Bullock, a welder-foreman, and his wife, Christine, a bank teller. 2nd place went to No. 82, Joseph A. McCabe & Joan Compton, both photographers. In 3rd place were No. 72, Albert & Margaret Wigley — a pattern maker and secretary, respectively. All are pupils of Marg & Jim Clelland. A U. S. couple, No. 84, came in 4th: Normand Martin, a salesman, of Nashua, N. H., and his partner, Shirley Holt, of Lowell, Mass. This pair are former students of Anne & Bob Thomson of Haverhill, Mass., and are currently coaching with Bill DeFormato of Stamford, Conn.

Other entrants were: (93) Pauline Sadowski & John Crisini, NYC; (70) Amelia & Nicholas Spano, NYC; (69) Constance Mohr & John B. Sheppard, NYC; (89) Doris & Joseph McLean, Tarrytown, NY; (75) Mr. and Mrs. Howard Lothrop, Dorchester, Mass; (90) Charlotte & Erwin Seeger, NYC; (76) Julia Zoba & Lou Augustiyniak, NYC; (94) Audrey Smith & Leon R. DaSilva, B'klyn; (96) Tatiana Conus & Sev Stashevsky, NYC; (65) Peggy & Frank Friscia, NYC; (73) Margaret Brock of Jersey City & Thomas Sgarlata of NYC; (97) Chris Maxwell & Jack Wells, Toronto; (63) Doris & Brian Wojcik, Lowell, Mass.; (67) Anita & Jess Bitterbaum, NYC; (91) Elizabeth Doherty & Edward Eddy, NYC.

Some 3,000 dance fans, including the Big Brass of the dance teaching world, flocked into Roseland to watch the Council's experiment. It was like Old Home Week — except at convention time, I've never seen so many teachers gathered in one spot. Whether "fer" or "agin" International Style (and it has its vigorous defenders and vociferous detractors), there could be no doubt that the dancers were a beautiful sight. Some were relatively inexperienced in this style, and some — like the couples from Canada — were older hands at the game. (The Bullocks, we learned after the results were in, had

CANADA WINS: Dance Magazine trophies are presented by Donald Duncan to the winning couples: (l. to r.) John & Christine Bullock, 1st place; Joseph McCabe & Joan Compton, 2nd; Albert & Margaret Wigley, 3rd — all of Toronto.

SHOW HIGHLIGHT: A four-couple formation team of amateurs, trained by Toronto teachers Marg & Jim Clelland, won applause for a Viennese Waltz, Slow Waltz and Tango precision routine.



COUNCIL WORKERS: Competition was staged by the Committee on Standardization and Contests of the US Ballroom Council. Taking a bow at Roseland are: (l. to r.) Helen Wicks Reid, over-all chairman; Don Byrnes and Nino Settineri of the sub-committee on contests; Dorothea Duryea Ohl, author of the accompanying report.

also won 1st place two nights before in the Canadian Open Amateur Dancing Championships sponsored by the Ontario Dance Teachers Assn. in Toronto.)

Judge No. 1 was Lucie Elin of Yonkers, NY. Formerly of London, where she still has two studios, Mrs. Elin is a Fellow of the Imperial Society of Teachers of Dancing. She first visited the USA in 1956. She liked it so much here that she returned to England to arrange for a niece to take over her two English schools. Now Mrs. Elin has settled permanently in America.

Judge No. 2 was Harold Webb, presently teaching in Washington and NYC. Like Mrs. Elin, he is a Fellow of the Imperial Society. He has had schools in London and Southampton and has trained 12 champion couples. He is a specialist in formation dancing and his teams have often been seen on British TV. In 1958 Princess Margaret awarded him the cup for 1st place in the South of England Championship.

Originally it had been planned to have a 3rd judge, Colin Butler, a London Gold Medalist who flew to NYC especially for the contest. Just before leaving England he learned that serving as an adjudicator might endanger his status as an amateur. Council contest officials recommended that he not take the chance and that he be an onlooker only.

No scorekeeping table was ever more protected from shenanigans. "Scrutineer" Larry Trexler of *Dance Magazine* was assisted by an incorruptible officer of the law, NYC Police Detective James Hoolahan, otherwise known as husband of DEA's Viola Kruse.

The 1st elimination reduced the field from 19 to 14. These couples each had 2 votes: 83, 63, 69, 89, 82, 72, 97. Mrs. Elin requested also that 93, 76 and 96 be returned, and Mr. Webb also asked for another look at 84, 70, 94 and 73.

The 2nd elimitation narrowed the number of couples to 4 — the ones receiving 2 votes. They were 82, 83, 72 and 84. Not returned, but receiving 1 vote from Mrs. Elin were 69, 63, 93 and 97. Also not returned, but receiving 1 vote from Mr. Webb, were 89 and 73.

In the final round, both judges voted exactly the same: first 83; second, 82; third, 72; fourth, 84.

The evening's festivities were started off with greetings, explanations and introductions by US Ballroom Council Chairman Donald Duncan (who is also this writer's co-worker in editing these pages). Very able competition emcee was Carl L. Braun, Jr., operator of the Commodore Ballroom in Lowell, Mass., and President of the National Ballroom Operators Assn. After the decisions were in, Mr. Duncan presented cups, donated by *Dance Magazine,* to the 1st, 2nd and 3rd place winners.

The contest dancing was impressive and a hit with the large audience, but the best show of the evening was the finale — a formation team demonstration of Viennese Waltz, Slow Waltz and Tango by the four couples from Canada (all of whom had been entrants in the contest preceding). To me, *the* most beautiful sight on the ballroom floor is a well-trained precision team, and these 8 visitors from Toronto, who had been taught by Marg & Jim Clelland, were a delight to watch.

The event started a considerable buzz-buzz among the dancers of the Big City. Even if a contest-minded dancer's sole interest is in local competitions, a knowledge of International Style will most certainly *not* come amiss. Those contestants who make some use of International figures seem to emerge among the top contenders. Last year's Foxtrot champions of the Harvest Moon Ball, for instance, included International Style features along with their regular repertoire of steps.

Just after the Roseland tournament, one pair of Harvest Moon dancers told us that they had had time for only two lessons and three days of practice in this (to them) new style. Nonetheless, they made the semifinals. Their reaction to International Style: "We *love* it!"

It would seem that the US Ballroom Council's trial balloon had a most successful launching.

TIME OFF FOR M.C.: Officiating at the mike for the contest was Carl L. Braun, Jr., Pres. of the Nat'l Ballroom Operators Assn. Afterward, he and his attractive wife, Pauline, joined in the general dancing at Roseland Dance City.

Otto Weber

A "TAKE-IT-EASY" SAMBA

There's New Interest in That Dance from Brazil; Here's a Slow Version for Summer

BY VAL ESCOTT

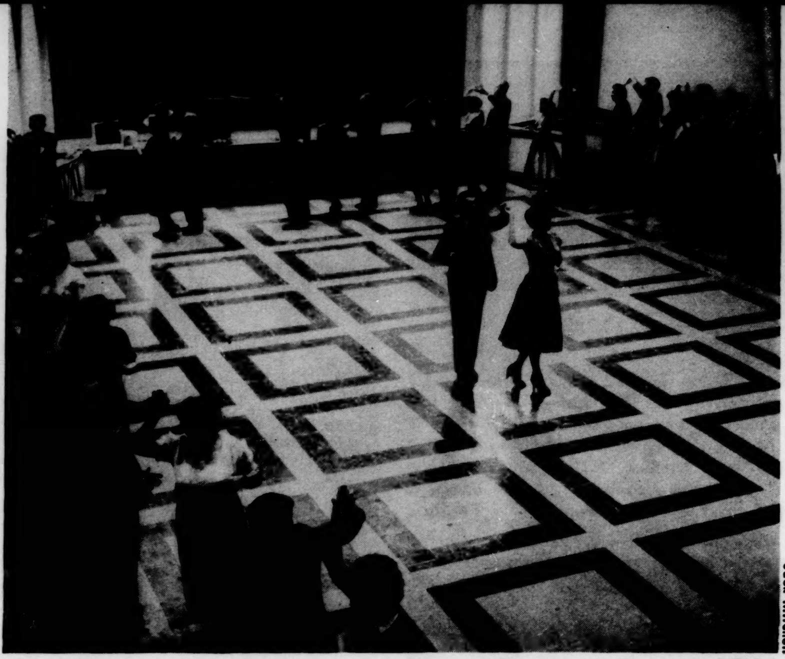
Samba in *summer?* It used to be that only the most dyed-in-the-wool enthusiasts thought of doing this vigorous dance during the warm weather months. And yet right now in New York, with the temperatures soaring, Samba is enjoying a renewed popularity among the adult dancing public. Quite possibly this is due to the reports of travelers returning from those ever-more-popular Caribbean and South American cruises. They tell us that Samba is being done on shipboard and in the smart night clubs they visit in exotic foreign ports — with never a passing thought for the thermometer.

In Brazil, where Samba originated (for its history, see *Samba Time in Rio*, Feb. '59), and in other Latin American countries, it's Samba weather all the time. There the music is played in varied tempi — slow, medium and fast. The ballroom dance patterns and rhythms adjust to the different speeds accordingly, so that the resulting combinations include: step ball-changes, continuous ball-changes, one-step variations, and slow steps (2 counts). This leads to a wonderful variety of interesting patterns. Essentially we in the United States do the same thing when we change our Foxtrot step and rhythm patterns to fit the different tempi most comfortably — and we have Foxtrot weather here all year long.

But we have no such variety of Samba in New York. What we do have is merely a distillation of Samba music and dance patterns that have come from Brazil via Latin America and Florida. The result is that a large part of the Samba music we hear is fast, and the dance pattern most thought of is step ball-change. This combination — fast music and quick, vigorous footwork — speedily exhausts, not only the small supply of steps, but the dancers also — particularly when it's 90 in the shade!

To offset the fast tempo, and at the same time to get more variety in your Samba, try these patterns — with the standard Samba Basic as a take-off point and, to finish, a real Summer Cooler!

All descriptions for the gentleman; lady counterpart unless otherwise indicated. 2 counts equal 1 measure; most usually appearing as QQS/1&2. Closed Position, unless otherwise specified, in all figures.



***SPIN THE LADY:** In the handsome new ballroom of Manhattan's West Side YWCA, Val Escott (author of this month's treatise on Samba) and asst. June Lewis lead a "Through the Arch" maneuver for their pupils.*

Jack Mitchell

Usual Samba style: relaxed easy knees, with a slight spring on fwd and bwd steps (the 1st Q of QQS) and a slight bend of the knee on the 1st and last counts of QQS (frequently referred to as the "double bounce"). The "close" most frequently seen is a partial close; hence, the designation in the notes: "Close, almost."

STANDARD SAMBA BASIC — QQS

Fwd L (or R)	1
Swd R (or L) small, ball of foot	and
Close L (or R) almost	2
Bwd R (or L)	1
Swd L (or R) small, ball of foot	and
Close R (or L) almost	2

LEFT TURN

A L Fwd Basic plus a R Bwd Basic, with a ¼ turn on each; repeat to complete the turn in 4 quarter-turns. The turn may be accomplished in 2 Basics by turning ½ on each, thus making it possible, also, to travel while turning.

FAVELLA *

Both fwd in LOD, R Hand Clasp Position.

Fwd L	1
Bwd R, ball of foot	and
With ball of R foot, pull L slightly bwd on floor and *put weight on L*	2

Repeat, starting R.

(Lady dances *same* — not counterpart — starting with other foot.

FAVELLA FIGURE EIGHT

Solo circle (Gentleman turn left, Lady turn right) with 4 Favella steps and finish facing partner.

CROSS STEP

(Similar to a Rumba Break)

Swd L	1
Cross R, ball of foot, in back (Lady cross L in *back*)	and
Step in place L	2

Repeat to right.

MAXIXE (pron. Mah-SHEESH)

Closed Pos., swd in LOD (Gentleman face wall).

Fwd L, ball of foot	and
Step in place R	1
Bwd L, ball of foot	and
Step in place R	2

Repeat the preceding counts to finish phrase.

Note: Try the Maxixe step using the heel (instead of the ball of the foot) on the FWD steps ONLY — Gentleman on the "and" ct. before Ct. 1; Lady on the "and" ct. before Ct. 2 (Gentleman use L heel fwd while Lady use ball of R ft bwd; and vice versa) — and use working foot: Fwd on heel and Bwd on ball of ft; to pull supporting ft slightly toward work-

---

** We've also heard this called "Flamingo." It may also be danced in Closed Pos., but that is quite difficult; Lady in that case dances counterpart to her partner.*

ing foot. This slight pulling action (instead of "step in place") on Cts. 1, 2, etc., will permit some swd progression toward the out-held hands. — D.D.O.

BRUSH SAMBA

This is a simplified version of Standard Samba, substituting Point-Brush for Ball-Change. As an example, here is the Standard Samba Basic interpreted in terms of Point-Brush:

Fwd L (or R)	1
Touch (or point) R (or L) toe slightly swd	and
Brush R (or L) fwd, no weight	2
Bwd R (or L)	1
Touch (or point) L (or R) toe swd	and
Brush R (or L) bwd, no weight	2

Note: We suggest a slight "skid" with the supporting foot (like a buck or chug in tap dancing) in the same direction as, and at the same time as, the free foot does the Brush. In the same manner, "Point-Brush" may be used as a replacement for "Ball-Change" in the other Standard Samba figures. — D.D.O.

SAMBA SUMMER COOLER

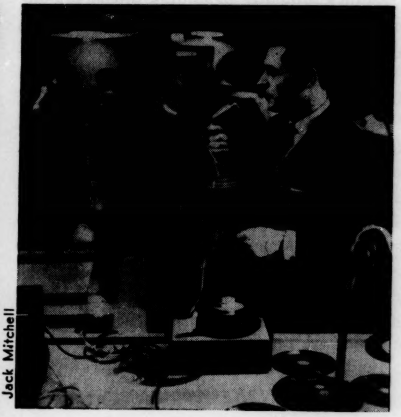
A slowing-up effect (particularly good for warm weather) may be achieved by preceding any Fwd Samba step with 2 Fwd Walks, and any Bwd Samba step with 2 Bwd Walks — either Standard or Brush Samba. For example:

STANDARD SAMBA BASIC PLUS TWO

Fwd L	S	1
Fwd R	S	2
Fwd L	Q	3
Swd R, ball of ft, small	Q	and
Close L, almost	S	4

LEFT TURN PLUS TWO

Gentleman precede L fwd turns ONLY with 2 Fwd Walks, using fwd pattern as outlined above and starting the turn (in quarters or in halves) on Ct. 3 — using the R Bwd Basic (QQS/1&2) for the other turn-section. Lady counterpart.



SPIN THE RECORD: Through a mike next to the turntable, Val Escott counts out a new rhythm for his YWCA eve. class students.

Jack Mitchell

FAVELLA PLUS TWO

Precede any Favella step with 2 Fwd Walks. Lady dances *same* — not counterpart — using other foot.

Notes: In addition to Mr. Escott's procedures, we suggest that it is possible to execute a right turn by reversing the Left Turn pattern (Standard, Brush, or Plus-Two). In most Latin dances the left turn pattern is the favored one. Sticklers for authenticity consider a right turn rather gauche; personally, I have never understood why the right turn is held in such disrepute — particularly when its immediate execution is the only thing to save the couple from imminent disaster on a crowded floor.

We further suggest that in dancing a Favella (or Flamingo), if the weight is not placed too far forward on the fwd step (not too far backward on a bwd one) on the Ct. of "1," the "toe-pull-and-change-weight" which conclude a Favella will be much easier to accomplish. — D.D.O.

Recommended records for Samba: Danny Hoctor's *Bim Bam Boom* (backed by *Oye Negra)* DH 624; Any Samba by Edmundo Ros & Orch. on the London label; Windsor's *Oye Negra* 4-517, and also their *Brasil* and *Tico Tico,* 4-518; Studio Dance Music's *Martinique* and *A La Carlos,* HB 2800.

●

IT'S A DATE BOYS — VII

Final Instalment of Boston Teacher's Etiquette Lectures to Teen-Age Boys

BY RUSSELL D. CURRY

Dancing With Your Hostess Or The "Line"

Once again let me stress the importance of dancing with your hostess at least once during the evening. If you've been to a series of parties followed by the dance, then a dance with each hostess is called for. Also, you would be quite correct and, by the way, very well thought of, if you asked one or two ladies in the receiving line to dance with you. Of course, if you have the time and strength it would be nice to ask all of them, but one at a time. Chances are they will thank you profusely and refuse — but don't count on it. No invitation should ever be given with the assumption that the person won't accept.

Ladies Choice

Speaking of refusing — If there's a dance which is a "Ladies' Choice," you accept no matter who it is — even if you're not on speaking terms with her. If she asks you, you accept. It isn't required that you speak to her (though it would be nice) but you must dance with her. This is also true in a mixer or Paul Jones. No fair ducking out the side door. You're stuck; after all, it won't be for long. Certainly, you can afford to give 3 to 5 minutes of your time to thrill some girl who has a crush on you.

Refreshments

If and when refreshments are served, remember that those unsung heroes and heroines — the people who do all the work to make a party a success but who are seldom seen — have taken a careful count long before to make certain that there is enough for everyone. Therefore, there is no need to train for a 50 yd. dash across the floor. After all, they do feed you at home, and there will be plenty of eats for all. So take your time. And don't give in to the herd instinct, panic or hysteria. Even if the rest run, you walk. You may be supposed to take your partner with you or you may be supposed to excuse yourself (you never leave her without doing so) to get refreshments for her and yourself. And serve her first. Whichever way it is handled will either be announced or you can watch the rest and see how they do it.

Be sure you always return the plates, cups, etc. to the table after you and your partner have finished. This is true even if paper plates are used. They may make fine Flying Saucers, but use them as they were intended to be used. Don't get carried away with American ingenuity.

I know, you know, we all know that paper cups, when turned upside down on the floor, make a beautiful bang. If you want to find out — buy some cups for yourself and experiment at home — but not at a party. After all, at a party those cups have just held some delightfully sticky punch and when squashed on the floor can make a mighty sticky mess.

Put yourself in the other person's place. I don't think you'd particularly enjoy washing the floor — neither do they — so don't make a mess that someone else has to clean up.

The Party's Over

The dance is over, and there is a mad dash for the coat room; but don't forget, there is something else you must do before escorting your partner out and help-

"MEXICAN HAT ROCK": Ballroom students at the Central YMCA in Chicago form circles to have fun dancing a rockin' relative of La Raspa.

ing her on with her coat. Right! You must say goodnight to the receiving line before you leave. You don't have to re-introduce yourself or your partner — just walk by quickly, but not too quickly, and say goodnight as simply and sincerely as possible.

Remember that it's up to them to decide whether or not you'll shake hands. Don't extend your hand first — wait for them.

If there are any kind and complimentary things you can honestly say to them, by all means do so. You know, it's quite possible — even if the party has been a terrible flop and you've had a miserable time — to be honest and still make them feel happy. For example, you might say, "Goodnight, thank you for inviting me." They will be charmed and delighted, and they'll never know that you have mentally added, "I'll know enough not to accept next time!"

Hungry?

You see some of the crowd is going somewhere for a bite to eat— what should you do? Well, if it's still early enough for you to get your date home under the deadline set by her parents — if you have enough money to cover the expense — if you care enough about this date to spend this extra money on her — if you have invited her and she has accepted — then go!

Home, James!

Here's a point I'm sure I don't even have to mention. It doesn't matter how charming, attractive and available the girl you met at the dance happens to be — you take home the girl you brought.

Yes, you always escort your date home — to her door. You see to it that the door is unlocked and open before you leave (so she won't have to shimmy through a window after you go). You say goodnight!

Kiss?

Should you kiss the girl goodnight? Well Sir, that's not your problem. True, it may be a problem for the girls (and I'll discuss that in their section) but for you, no problem at all. You see, it's not up to you to decide. No gentleman would force his attentions on a young lady; therefore, it's up to her to decide. They have little ways of letting us know what their decision is. So don't worry about it — just catch the pass if made.

To sum up then, fellows: Be considerate and be yourself. Be as natural and easy as possible. Concentrate on others, not on yourself; on your date and what she's doing and saying and what she's interested in. Be kind, thoughtful and aware, aware not only of your date, but of everyone around you at all times, and when in doubt as to what is correct, watch how others handle it and, if there is no one to watch, then do the natural, easy, considerate thing and you'll be correct. It's that easy to be boss — honest!

•

SIDELINES SYMPOSIUM

"COLLECTOR'S ITEM" RECORDING

Here's a collector's item, of great interest to dance enthusiasts everywhere, and a must for the ballroom teacher, as a part of his reference library, if for no other reason. It's Plandome Records' *A Cavalcade of the Dance* (A-59, 33⅓ rpm, $4.98; also available, at $4.98, in a set of four 45 rpm's). Called "a collection of popular dances done between the 1880's and the early 1930's," this disc is a goldmine. If you've ever tried to find anything like this for a dance program which is to include some of the vintage dances, you know how difficult it is even to locate sheet music — and in records it's practically impossible. And here they all are served to you on one big platter!

The very sound of the names is enough to make the dance buff drool; Cake Walk, Castle Walk (you guessed it — the selection is *Tres Moutarde)*, Turkey Trot, Bunny Hug, Hesitation Waltz, Charleston, Black Bottom, Varsity Drag, Lambeth Walk, Varsouvienne, Maxixe, Swing Minuet. The last item would be a real showstopper; it goes from the stately tread of Paderewski's Minuet to the same melody in real-gone Swing.

All are extremely well played and unquestionably authentic — and no number is too long for comfort. The conductor, Sammy Spear, is an avid collector of original manuscripts, many of which were used for this album. In the matter of authenticity, the only one I would question in the slightest is the Lambeth Walk, which seems to me somewhat faster than the way we used to dance it.

James P. Ellis, who produced *Cavalcade*, has done a vast amount of research for his project and he has included on the cover a brief, informative paragraph about each dance. Thus, the earlier advice to have the album in your reference library. Ellis, a musician as well as a dance enthusiast, has also been a radio, TV and film producer. In this connection he met Sammy Spear, who was conductor for "Cavalcade of Dance Bands," "Cavalcade of Stars," for Jackie Gleason, etc. (and of considerable "long hair" reputation as a classical musician as well). Sammy's oldest son is a ballroom teacher, and he often told his father of his studio's difficulty in finding music for old-time numbers. Ellis and Spear, therefore, made an ideal team for this *Cavalcade.*

The separations between the bands on this record are grooveless — meaning that the needle must be moved ahead manually at the end of each selection. Ellis told us that this was done because he was advised that dancing teachers and performers would prefer it that way for rehearsal purposes. But now he plans to make another "master," this one a "spiraled" version which will play continuously. Purchasers will than have their choice of grooves or no-grooves between numbers. (Which would you prefer?)

Because of the response to this release,

Alex Desandro
is invited to teach at the conventions of
DANCE EDUCATORS OF AMERICA
in N. Y. C., July 17, and teach and demonstrate at the congress of
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Ellis is contemplating *A Cavalcade of the Dance, Part II.* For that he is considering the Camel Walk, Tango 1914, Shag, Big Apple, Lindy Hop. He is very much interested in knowing what teachers and ballroom dance aficionados would like to have included in the second edition. Since he wants to be helpful to us, send in your suggestions and we'll pass them on to our new benefactor, Jim Ellis.

HAMBO-SCHOTTISCHE-POLKA LP

We've now heard *Dancing With a Swede-Heart* (Dana Records, DILP 8018, 33⅓ rpm), the album recommended last month by Hans Bertheau of Stockholm in connection with "Hambo from Sweden." There are 3 Hambos included in this collection of Swedish folk dances, along with 2 Schottisches, 2 polkas and 6 waltzes.

He also told us that, "Characteristic of Hambo music is that fascinating bounce on the 1st beat in the bar, but as the time is the same as in waltz (¾) it is possible to dance Hambo to a waltz melody played in suitable tempo. But this, of course, is not real Hambo." You will know what he means when you listen to the Hambos and waltzes on this LP, played by Andrew Walter's Orch.

Though not a Hambo expert, I can tell you that I liked them very much and found them fun to dance to. The waltzes are all bright and gay; any American who can waltz fairly fast will enjoy them. The polkas are sprightly and lively, as polkas should be. I liked the Schottisches too, though it's years since I danced one. This attractive album is the first in a planned international series by Dana Records, for the past 10 years one of the world's leading producers of polka records.

D.D.O.

NEWS OF BALLROOM DANCE

BALLROOM SHOES BY CAPEZIO

Good news for ballroom dancers. Capezio is bringing out a line of "fashion inspired" shoes especially designed for wear on the ballroom floor. The new items will be ready for display at the summer teaching sessions, beginning with the DEA convention this month in NYC. The man's shoe is a side-gored tongue pump with a leather heel, available in black kid or black patent leather. It will retail for $16.95. There are two designs for the ladies, both of which will retail for $12.95. One is an open sandal with ankle strap and a 2¼" slim heel, which will come in white satin that can be dyed any color. The other is a U-shell waist strap pump, available in black kid or white satin, which also may be dyed to the color desired.

VANCOUVER COUPLE TRIUMPHS

Ontario and Nova Scotia, previous sources of winners in the Canadian Amateur Ballroom Dancing Championships, lost out this year to the Far West. In the annual competition sponsored by the Canadian Dance Teachers Assn., held this year at the Palace Pier in Toronto on May 29, first place went to Jim & Mary Megaw of Vancouver, B.C.

20 couples, as against last year's 13, entered the lists to perform 5 dances — Waltz, Slow Foxtrot, Tango, Quickstep and Viennese Waltz, to music supplied by Frank Bogart and his band. Last year's champions, Alex & Margaret Robertson, of Hamilton, Ont., came in 2nd; 3rd, Peter & Phyllis Radcliff, Halifax, N.S.; 4th, Harold & Jean Mather, Halifax; 5th, Len & Ann Hart, Cornwallis, N.S.; 6th, Frank & Betty McKie, Toronto.

Judges were Ena Jones and John Cluff of Toronto, Joyda Parry and Gunter Buchta of Halifax, and Basil Valvasori of Hamilton. Honor guests in the large and enthusiastic crowd included the Mayor and Controller of Toronto, the Deputy Minister of Education for Nova Scotia, Celia Franca, artistic director of the Nat'l Ballet of Canada, and the TV dance team of Allan & Blanche Lund.

ERIK HODGKINSON

HERE AND THERE

Painstaking research through antique periodicals went into the creation of a May 12 lecture-demonstration in Los Angeles, "From Turkey Trot to Rock 'n' Roll," directed by William F. Pillich, Asst. Supervisor in Phys. Ed. at UCLA. For a capacity audience at Schoenberg Hall students in phys. ed. dance classes performed the Maxixe, Charleston, Big Apple, Ballin' the Jack and other highlights of American ballroom dance since 1900. (When tackling another such event, Mr. Pillich will no doubt be among the many to appreciate Plandome Records' new *Cavalcade of the Dance.* See review under heading "Collector's Item Ballroom Disc.")

INTERNATIONAL STYLE TEACHERS COURSE PLANNED

Many requests have been made upon the Dancing Cavalcade, Inc. to furnish teachers qualified to teach the International Style of ballroom dancing. We have been unable to recommend teachers, but we do have a qualified, accredited faculty that may be used for teacher training.

If our readers are sincerely interested, we will conduct in Los Angeles, a six-week teachers training course in the International Style of ballroom dancing, starting July 13th and continuing through August 21st, 1959. All phases of the beautiful International Style will be covered in 150 hours. The course will include business management, ethical selling and practical teaching methods. An opportunity will be provided for the teachers to gain practical experience.

This summer course will be useful to teachers who must go back to their school work in September. If successful, studios and schools will be invited to send their associate teachers and advanced students to us for further teacher training on a scholarship basis. We will offer a 9 month school year course and, upon completion of the course and graduation, the student will be qualified to teach the International Style of Ballroom Dancing up to the level of his or her training. Those who wish to continue on in advanced technique and theory, may do so in classes to be organized for that purpose.

Please write for additional information to the Dancing Cavalcade, Inc., 5462 West 99th Place, Los Angeles 45, California—Telephones: OR 8-0632—OR 3-2952

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Cha-cha? Mambo? Merengue? See Page 92 for reprint list of available instruction material.

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NYC teacher Alex Desandro has been invited to teach Merengue at the Imperial Society of Teachers of Dancing July 22 & 23 in London . . . Sal Terri has joined the faculty of the Albert Butler School of Dancing in NYC. The Butler studios have recently been remodeled and enlarged.

A new textbook, *How to Teach and What to Learn: Cuban Cha Cha and Mambo* has just been published by Don Byrnes & Alice Swanson. (90 pp., $2, Byrnes & Swanson, 846 Flatbush Ave., B'klyn 26, NY.)

Is there a Moscow Magic Step? We see by the papers that a TV station in the Russian capital last month had a program on which instruction in the Foxtrot was presented.

In the "Canadian Amateur Ballroom Dancing Championships (Open to the World)" May 22 at the Palais Royale in Toronto, John & Christine Bullock placed first. (This is the same couple that won 1st spot in the US Ballroom Council's Int'l Style Waltz competition 2 nights later in Roseland in NYC — see p. 72.) 2nd place in the Toronto contest, sponsored by the Ontario Dance Teachers Assn., went to Alex & Margaret Robertson; 3rd, Bud & Gladys Hanna; 4th, Frank & Betty McKie; 5th, Harry & Audrey Fitzgerald; 6th, John & Molly Allan. Couples danced Slow Waltz, Slow Foxtrot, Tango and Quickstep.

MIDWEST BALLROOM ITEMS

Extensive festivities marked the opening of the Arthur Murray Studio in Chicago's Loop, including 3 evening parties with floor shows, featuring Syd Sherman's Orchestra and the Murray "Gold Medalists." Owner Al Vente supervises 21 studios in the Midwest area with a staff of 35. Largest ballroom in the new Loop school is 45 x 75 and students range from age 10 to a 77-year-old lady happily enjoying her 2nd "lifetime" membership.

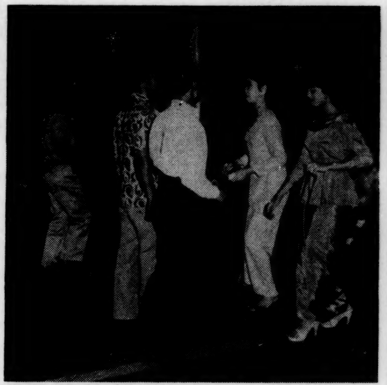
The Allied Veterans' Dances in Detroit are perhaps the best attended of any of their kind and they attract the best dancers in town. They use 2 ballrooms in the new Veterans Memorial Bldg. Dances are held on Sundays, with a competition once a month, and finals (with trophies) every 6 months. Most popular dance is Cha Cha. During a 20-min. intermission the Arthur Murray studios supply instruction in the smaller ballroom, while in the larger space there are amateur shows put on by ballroom teachers of the area. These parties, which have been successful for 7 years, never missing a Sunday, have been providing cash for the Veterans Hospital Fund.

Jo Keller Rehan, active member of the Chicago Round Dance Club, author of many ballroom routines, has moved to No. Miami, Fla. Considered one of the foremost Round Dance teachers, she hopes to open a Florida studio and to interest people there in dances she expects will one day become "America's folk dances." Her program includes not only polka, schottische and waltz, but also tango, jive, Cha Cha and all the more recent ballroom types.

Only dancing scheduled for the Pan American Games in August will be a mass Cha Cha number, with adults and teenagers participating. The YMCA's metropolitan Chicago will furnish the groups. Grace V. Hansen is director . . . Membership fees for the Town Club of Chicago, in addition to the usual sports and social program, now include dance instruction.

Max Cornell, with studios in Birmingham, Mich., and classes in the nearby region, finished off his children's season with a "dress-up" party with parents as guests. One of the mixers was worked out with flowers provided by one mother for each girl. At a signal at the end of one dance, the boys filed past the favor table to pick up a flower to present to a new partner. Among his adult classes, Mr. Cornell has Club Nights for various private groups and features one dance, such as Cha Cha, per evening. His Young Marrieds Dance Club meets for 2½ hours of instruction, general dancing and mixers.

LOUISE EGE



MALAYAN STYLE: Western dancing has some adherents in Malaya, but most people conform to Moslem tradition which forbids the gentleman to touch his partner. A popular compromise is "Joget Modern," an improvisational no-contact dance, performed to anything from waltz to R'n' R.

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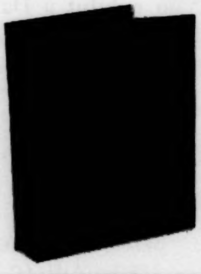

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DANCE Magazine **231 W. 58 St.** **New York 19**

REVIEWS *(Cont'd from p. 17)*

Al de Sio, all danced with exciting vigor and tension.

They envisioned a woman: one as a lyrical embodiment of soft but sensuous femininity; one as the jazzy girl he would date for a night on the town; one as the woman he loves and from whom he must part. In her three roles, Mary Hinkson gave a stunning performance of remarkably fluid grace and dramatic sensitivity.

Only the ending — the death of one of the men — lacked internal motivation and seemed contrived.

The program also included Mr. McKayle's still hauntingly poignant *Games* with many members of its original cast, but with notably fine performances by two new members — Mr. Carlisle and Jaime Rogers. *S.J.C.*

Bhaskar and Company
92nd Street "Y"
May 16, 1959

Some of the new works on Bhaskar's program showed a refinement not apparent in his older pieces. In the more successful ones, he allowed the focus on his own acrobatic skill to lapse for a time. Then he was able to capture some of the beauty of the dances of India.

Of the five premieres, *Natanam Adinar* was in Bhaskar's customary style, with spectacular high kicks and sustained balances for himself, and with ceaseless smiles from the girls who danced with him. In *Rahu-Chandra*, however, the concealing head veils of the Manipuri costumes made the girls more reliant on body movement for expression, and the tale of the eclipse of the moon had considerable charm.

Sattva-Tamas-Natyam, in which Good and Evil struggled for a soul, had the advantage of the sweet presence of Mai-Lan. As the object of contention, she performed with appealing, unaffected artistry. Her Manipuri solo in *Vitchitra Pasam* was also lovely. But the work as a whole was only a hodgepodge of styles, a sort of "Dances of India on review."

The other new work, *Kathak Jalsha*, was close to what the master of ceremonies said it was — an Indian jam session. However, it was too contrived both in format and performance to seem very spontaneous.

A large audience applauded everything with great enthusiasm. *S.J.C.*

Munt-Brooks Dance Company
Henry Street Playhouse
May 17, 1959

Judged by the clock, the program choreographed by Maxine Munt and Alfred Brooks was not very long. But judged by the significance of what the choreographers had to say, it should have been much shorter. Vaguely stated themes were reiterated, but not developed. And the movement itself was neither interesting nor skillful enough to hold the attention.

Of the three premieres, Mr. Brooks' *Contend With Me* had the strongest potential. In the struggle between two women, Martha Cutrufello performed with a dynamic intensity that was unmatched by her opponent, Miss Munt. The work began with some almost compelling tension, which was dissipated as the piece went on without once approaching a climax.

Miss Munt's solo, *The Bloom is Richer than the Bud*, despite its angular poses and contractions, had a deliberateness that made it seem lacking in motivation. *Back and Fro*, for five dancers, led by the choreographers, consisted mainly of walking and somersaulting to magnetic tape accompaniments.

Sincerity of intention deserves acknowledgement. But, unfortunately, it was unaided by imagination or theatrical skill.

S.J.C.

Eleo Pomare Dance Company
92nd Street "Y"
May 24, 1959

For a young choreographer to give a full evening concert of his own works is a dangerous venture. Though he did not escape some of the hazards, Mr. Pomare nevertheless revealed some capacities worth developing.

When not attempting to manipulate too many dancers in too intricate patterns, he has a good eye for visual design. When not faced with a subject beyond his present powers of comprehension, he achieves some emotional communication. And he has a flair for inventive movement.

At present, Mr. Pomare's most urgent obstacle is his choice of music. His *Construction in Green* had some lovely phrases that captured the serenity and dignity of Bach. But he could neither develop nor sustain his ideas through the length of the score. *Wind and Quicksand* (which was said to have something to do with the Oedipus complex, but didn't) suffered from an overdose of Bartok. More serious was the use of the Schumann Quintet for a dance version of Oscar Wilde's *The Birthday of the Infanta.* Here the music was not only too long, it was also completely alien to the dance theme.

The most successful piece was Mr. Po-

(Continued on Page 92)

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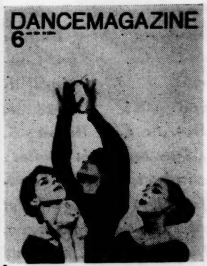

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NORTHEASTERN FESTIVAL

(Continued from Page 59)

Miss Cernonok seemed to us to be untrue to her essential personality. She was the soubrette playing the grande dame, the dancer of simple charm yielding to the kind of mannerism (head tilting, wrist flicking, hip thrusting) that can be endured only in a context of brilliant technique, which she does not have. Mr. Kerwin has the makings of a solid dancer, but he has been so influenced by Miss Cernonok's style that he is ignoring basic elements like equilibrium and shoulder line.

The Erie Civic Ballet, directed by Statia Sublette, engaged in a teen-age gambol called *Jukebox-Any Night* to a pedestrian score by Robert Russell Bennett. The choreographic concept was unpretentious (though inordinately long), but it was beyond the capacities of the dancers, who are technically still on a low rung of the ladder. But — and this is unusual for inexperienced groups — they had spirit and a measure of dramatic projection.

At times the Festival reminded us of the kind of week-end that Louis XIV organized at Versailles. This came to mind especially at the Saturday night post-performance dinner. The lights were extinguished. And the entire ballroom trembled in candlelight. The stage curtains opened, and there was a 2:00 a.m. dance divertissement.

The Philadelphia Ballet Guild performed a Vivaldi *Concerto* choreographed by artistic director Ruth Ann Carr. Though a somewhat static concept of the music, the ballet indicated great care in

Some key Festival participants: 1. Marguerite Duncan, Cleveland Civic Ballet; 2. Nesta Toumine, Classical Ballet Concert Co. of Ottawa; 3. E. Virginia Williams, New England Civic Ballet; 4. Marjorie Hassard, Detroit City Ballet; 5. Josephine Schwarz, Dayton Civic Ballet; 6. Ferdinand Liva, conductor of the Festival orchestra; 7. Judith Danahey, First New England Jr. Ballet; 8. Sandra Severo, Severo Ballet; 9. Marvin Barnes, pres. of the Scranton Ballet Guild, and Mrs. Joseph Mieszkowski, pres. of the Wilkes-Barre Ballet Guild; 10. Ben Sommers, pres. of Capezio, Inc., and of the Dance Business Group; 11. Annette Evans, pres. of the Wilkes-Barre Fine Arts Fiesta; 12. Statia Sublette, next year's Festival pres. (Mrs. Sublette's co., the Erie Civic Ballet, will host next year's Festival); 13. Robert Joffrey and Tatiana Grantzeva, who taught classes to Festival dancers.

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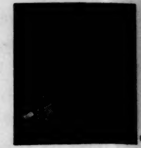
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matters of style. And the group has improved immeasurably since we saw it last spring in its home city.

The Cleveland Ballet Center Company, under the direction of Alex Martin, offered a pas de trois from *Swan Lake*. The dancers had the softly modest style that one associates with British training. It was an apt contrast to the style of the *Don Quixote Pas de Deux for* Joanne Ashe and David Moroni of the Classical Ballet Concert Group of Ottawa. For theirs was done in the "Russian" image, but with great skill and authority.

And just as Louis XIV had his *ballet de cour* even to accompany his daytime activities, the Festival also had dancing-for-luncheon. At the final Sunday get-together sponsored by TV stations WDAU-TV and WNEP-TV, Alberta Bardini of Scranton and Robert Rodham of Wilkes-Barre joined in a gracious Mozartian pas de deux choreographed by Alexi Ramov. And the Dayton Civic Ballet offered *The Wheat Maiden*, choreographed by co-director Josephine Schwarz. The easy flow of the choreography and the clear-cut energy of the dancers made this the perfectly harmonious ending for a full week-end.

As the regional ballet movement grows, there also grows a need to develop a dynamic philosophy — a way of functioning based upon individual experience and clarified by mutual experience. Some companies are organized principally to train dancers to move on to the professional world. Others consider themselves as incipiently professional. Others, more modest, view their company activities as educational tools — part of the total experience of dancing. Some groups serve as creative or performing outlets for their directors. And every regional ballet tries to generate community interest in dance.

Within these general personality structures there are many problems, many decisions to be made. And some of these were the basis of a symposium conducted by Doris Hering of Regional Ballet — U.S.A., with company directors as key speakers.

In organization, the companies vary from those run by a group of teachers to those run by a single teacher. Marjorie Hassard of the Detroit City Ballet described her set-up in which ten teachers are involved. Seven schools are represented on the artistic board, and the rehearsals are conducted by three teachers.

For its first performance the group chose an out-of-town choreographer so that there would be no feeling of an-

(Continued on Page 85)

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N. E. FESTIVAL

(Cont'd from Page 83)

among board members. But next season a board member will stage a work.

This kind of structure has its unwieldy aspects, and Fred Danieli of the Holiday Theatre spoke in favor of the company run by one teacher. In this context he feels that one can concentrate more fully on the guidance aspects of the dancer-director relationship. There is closer contact with the individual dancer. In order to offset the possible monotony of working only with him, Mr. Danieli hires guest choreographers.

The Atlanta Civic Ballet embraces the two extremes. Its artistic director, Dorothy Alexander, has final decision on artistic matters. But the company has a nucleus of co-directors and many associate (non-dancing) members. Mrs. Alexander outlined the organization of her company from the point of view of what it offers the dancer. Although this material was new to many at the symposium, it has already been discussed in *Dance Magazine* **(June, Oct., Nov., '58, Mar. '59).**

Some regional companies have a diversified repertoire composed of standard and original works. Others are more specialized. There is much to be said for both points of view. For while it is important for young dancers to learn standard repertoire, a *Swan Lake* or a *Giselle* performed with insufficient technical or dramatic experience can be dull to an audience.

The Severo Ballet has several standard works in its repertoire, and its director, speaking in favor of them, indicated that performing in standard works gives dancers and directors a yardstick with which to measure their worth when professional companies arrive in the same ballets.

The Bethelem Ballet does no standard works. And artistic director James Fender feels that in concentrating on original works there is a deeper give-and-take between the choreographer and his dancers. The dancers become as involved in the creative process as the choreographer.

One of the areas that will require much probing as regional ballet develops is that of creativity — of developing choreographic skills in the company members and in the directors. The symposium made a first stab in this direction with contributions by Hermene Schwarz, co-director of the Dayton Civic Ballet, and Iris Merrick, director of the Westchester Ballet.

Many company directors feel that teaching composition and improvisation to their dancers merely diminishes the time for technique and rehearsals. But as Miss Schwarz put it, "time out for creation is never time wasted." And to prove her point she quoted one of the young girls who had danced in the student work, *Cool Moods for the Real Gone.* "I acquired the self-discipline," the youngster said, "of taking orders from somebody my own age."

Iris Merrick held forth for the idea that choreography can be taught. By this she did not mean that one can instill talent where none lies. But she emphasized that choreography is a craft, and its skills can be learned, just as the skills of musical composition or writing can be learned. So convincing was Miss Merrick's thinking that Regional Ballet-U.S.A. plans to have her write an article on the subject.

The symposium concluded with Alexandra Danilova wittily commenting upon the interpretation of a role, and Ben Sommers outlining the functions of the Dance Business Group.

One of the topics that was forced out of the symposium by lack of time was that of obtaining male dancers — a universal sore spot among regional groups. And to help solve it, the American Ballet Theatre has come up with an exciting project available to all regional ballet companies.

If they are in need of leading male dancers for their major productions, they are invited to write to Mr. John Onysko (American Ballet Theatre, 1790 Broadway, New York) and request as many male dancers as they wish. The dancers available would be young soloists, corps de ballet members, or professional students in the Ballet Theatre School.

It should be stated whether the dancer is required to perform as guest in a standard pas de deux (one week of residence with the company is suggested for this at the rate of $125 plus expenses), or whether he is to perform in an original work (two weeks of residence are suggested at $150 per week plus expenses). The dancers would also be available to teach classes.

While most festivals and conventions are more devoted to hilarity than to seriousness, from the comments made after the symposium, one received the impression that the people interested in regional ballet are trying earnestly to apply their intellect and creative resources to the dance and its problems. As one guest of honor commented, "Regional ballet is fast becoming America's greatest youth movement. It will need plenty of guidance. And the festivals are for this." *THE END*

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PART II (Continued from June)

BY OLGA ZICEVA

Today's young teacher-choreographer has many advantages over pioneers of the past. There are good ballet instructors sprinkled all over America; recorded music is readily available; there are many more books on the subject of dance than ever before; and public libraries are much better as a source for research. All these resources are a great help. It is the teacher who must supply diligence and imagination (as Carl Jung says, "Imagination is a concentrated extract of all the forces of life").

There are no rigid rules or regulations for arranging dances and/or doing choreography. Sometimes a person with even a limited background—but with a flare for expressing ideas—can achieve interesting results. Every choreographer has his own work method. Some with only a general plan improvise from one movement to the next as their ideas develop. Others have everything arranged in advance before they start.

In doing choreography for students, I have found it very helpful to be able to work swiftly, since they get restless and lose interest if they have to stand around and wait while you experiment with one movement or another. Through years of experience, I have developed a work plan which gives some order to my action. Sometimes it involves research (history, music, costumes, etc.), and always the writing of dance notes.

For what use it may be to others, I here present my plan of action, bearing in mind that (although it must be flexible) a base to work from is much better than none.

Where to Start

The easiest studies to start with are short classical solos. For this purpose, the teacher can use the variations music from any of the classical ballets. It is important not to crowd too many steps into a dance, and to select only those that fit the music comfortably.

Every dance composition should consist of steps of various degrees of difficulty — easy, medium, and flashy steps. All must be within the technical range of the pupils for whom they are intended!

Procedure

1) Decide how to begin the dance. On stage? Making an entrance?

2) Select medium effective steps for the beginning.

3) Be sure that the dance is not static—that it has some travelling movements forming patterns on the floor.

4) Build the dance towards the end with either bravura or a lyric finish, depending on your idea and what the music suggests.

If the experiment with short solos proves satisfactory, begin to work with small groups, inventing group patterns and formations. And if you feel sufficiently acquainted with some of the character (ethnic) dances, try your hand at arranging some that are flavored with nationally characteristic steps and styles.

Experiment with inventing pantomimic dances. There is a great supply of ready-made recorded music for such experiments in Tchaikovsky's *Nutcracker*, *Sleeping Beauty*, *Swan Lake*, in Delibes' *Coppelia*, or Glazounov's *Raymonda*.

All these experiments will help the young teacher-choreographer to gain enough experience and self-confidence so that in due time the task of choreographing a cohesive ballet will not seem so formidable.

The Music

For obvious reasons, most dance schools use recorded music in presenting their programs. In exchange for giving up a live accompanist, they gain several advantages: a great deal of music that is recorded is hard to find in piano or orchestral scores; a good professional recorded performance is bound to be superior to that of most any local musicians; and, of course, one can rely on the tempo not to vary from one time to another.

Work with Phrases, Not Measures

In working with records, the teacher cannot always tell how many measures of music there are in a given performance of a composition unless there is a piano score, one which may be marked with repeats and cuts.

The musician counts every measure of music. He begins with 1 of each measure. He would count ¾ time as 1, 2, 3; 1, 2, 3; 1, 2, 3; 1, 2, 3; etc. The choreographer is more likely to count the measures in phrases, so that the above four measures would sound like: 1 and a, 2 and a, 3 and a, 4 and a, etc., possibly up to the count of sixteen, and even more if the musical sequence demands it. This method of counting is generally accepted, and seems to help the dancer to remember the steps that are done on each count.

In arranging choreography to recorded music, I have devised the system of writing down the musical count of a composition as I listen to the record, dividing it into phrases. The above four measures might be part of, let us say, an eight-bar phrase, or it might be part of an eight and then another eight-measure phrase. I later add my choreographic notes to it. I make no claim that these choreographic notes and music indications, without actual demonstration of the dance, are sufficient for accurate reconstruction of the dance, but they serve well as a reminder of arranged choreography. Following is an example of how it is done, first in terms of general planning, then in terms of an actual dance I have arranged.

Ten Steps in Planning a Ballet

1) Know the dimensions of the stage where your ballet is to be presented; location of entrances and exits; available lighting equipment; curtains, scenery, etc.

2) Write a short synopsis of the plot or idea of your ballet. Rewrite it, breaking it down into action scenes and dances.

3) Select the music (if you have not already done so.)

4) Decide which sections of the music you are using, making notes of the precise order desired if there is any change in original sequence. In that case, make a tape recording of the entire ballet in the sequence you are going to use, separating each number with a splice, and writing the title of the number on the splice.

5) In a looseleaf binder, under the title of each dance or pantomimic sequence, write its musical count according to phrases.

6) Plan and outline the general movement and formations of the corps de ballet.

7) Make notes of various steps that might be suitable for each dance, and decide how to arrange them. Time each number (the entire performance, including intermission, should not run over two hours).

8) Under the title and musical count of each dance, write detailed notes for its composition (leaving room for possible changes).

9) Teach your corps de ballet and soloists the various enchainements and movements that you have planned *before* putting the dance together.

10) Begin rehearsals. There should be at least one stage rehearsal and one dress rehearsal preceding the actual performance.

You'll have to walk before you run, but you'll find that with the plan to help you organize in the direction of your performance, things will be easier.

Choreographic Notes with Musical Phrases Indicated

The Polka from the ballet *Helen of Troy*, music by Jules Offenbach, arranged by Antal Dorati (Capitol Records P-8277); choreography by Olga Ziceva.

Musical section:		I	II	III	IV	V	VI
Musical count:	3	8 & 8	8 & 8	8 & 1	8 & 8	8 & 7	4 & 3
Musical phrasing:	Intro	1st	2nd	3rd	4th	5th	6th

1

Polka step fwd to R & L (1st port de bras with RA then LA). Piqué 3rd arabesque
1-2 3-4 5
RF, coupé dessous LF (LA up, body to R). Pas de bourrée dessous L. Repeat to
6 7-8 9-16
opposite side.

II

Relevé passé LF (open LA), relevé LF—retiré RF (A to L, body to R), tombé on
1-2 3& 4
RF, coupé dessous LF, chainé R, soutenu turn R (A crossed in bk). Reverse 1st 4 cts.,
& 5&6& &7-8 9-11
ending in 5th pos. Bourrée turn L in place (sweeping A to L).
12 13-16

III

Pas de chat L, sous-sous, pas de chat L 2x, sauté 2nd arabesque LF and run circling
&1 &2 3-4 5 6-8
to corner IV. Sous-sous (RF frt, A in high 5th).
9

IV

Piqué 1st arabesque LF, & demi-plié in arabesque. Pas de bourrée dessous L. Temps
1 2 3&4 &
levé turn L. Repeat 3x, moving towards corner II. Changement de pieds 2x, turning
5-12 13-14
R (A low 5th). Sous-sous (A high 5th).
15-16

V

Pas de cheval RF & LF 8x moving backwards toward corner IV (sweep A low &
1-8
gradually raise them to high 5th). Bourrée circling to L (opening A), end on LF—
9-14 15
RF pointed croisé derriére (A in low 2nd).

VI

Piqué on RF croisé devant (raise LA & place hand on L shoulder). Repeat opp. side.
1& 2&
Repeat the piqués (opening LA, then RA). Demi-plié LF sliding RF bk in croisé 4th
3-4 5
(A bk in low 2nd, body to R). Soutenu turn on dehors R (A crossed on chest),
&6
demi-plié LF—pointing RF croisé devant (RA up, LA in 2nd, body to L).
7

THE END

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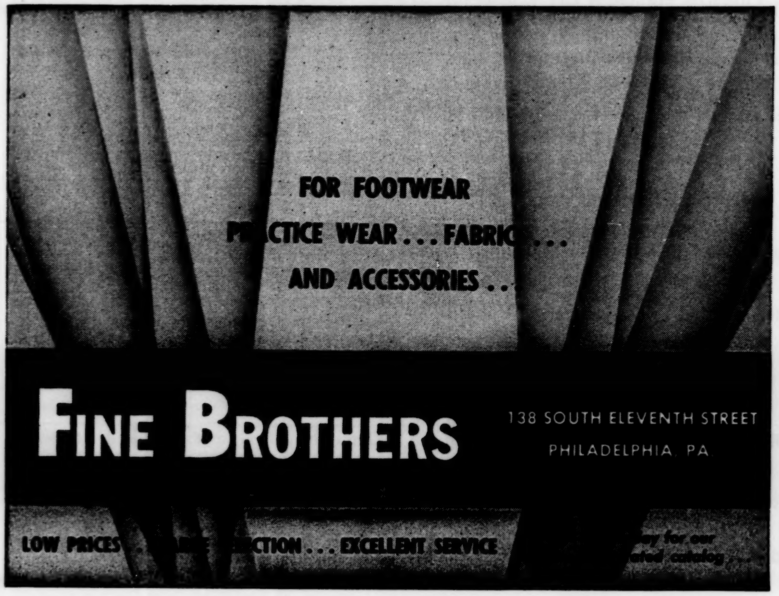

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SOUND AND MOVEMENT

BY PAUL DRAPER

Most voluntary movements are expressions of the instinct to survive. To attack, to flee, to love, to hate, to lift, to turn, to run, to jump were all ways to help make one more secure in one's surroundings. And as man became more secure, these movements became dance. First to lend courage or to propitiate possibly unfriendly spirits, and later as codified exhibition and drama—the beginning of culture.

A leap was literally "to get out of this world," and a landing was to get back to it. Emphasize the getting out; it felt wonderful. Emphasize the getting back; that felt good, too. Nobody wanted to leave forever. Now the return made a sound on the earth. So did stamping. And so foot-to-earth contact found a place in all primitive dance of which we have any record. The daring leaving and the satisfying return. Homer was clearly on the beat.

As dance became less needed to express hope or alleviate fear, it became more exhibitionistic and more theatrical. After some thousands of years one of its manifestations became tap dancing. This is a direct descendant of the foot-to-earth contact which was so widespread. The contact itself satisfied, and the rhythmic pattern satisfied.

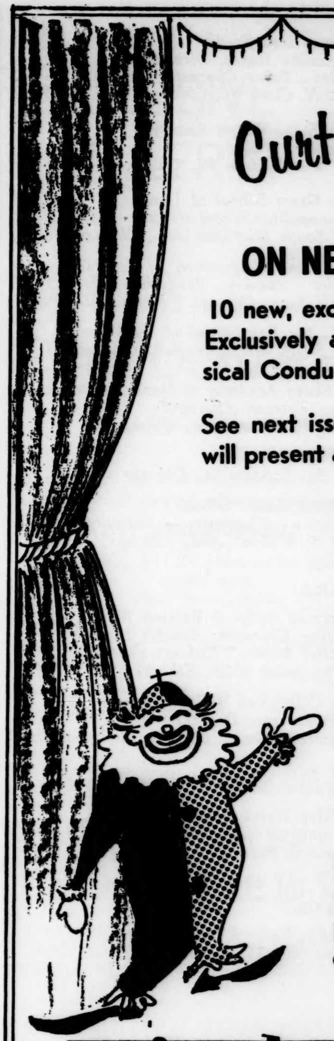
It is considered that rhythm patterns began as a natural echo of the heartbeat, respiration and walking or running footfalls. I accept this theory, though I could not prove it. In any event, these two things — the contact with the earth and the rhythmic pattern — are the basic elements of tap dancing.

But the result is now so stylized that a very complex body of "sounds made with the feet" have arisen, and movement is today often relegated to a minor role.

In the beginning, the satisfaction of making contact with the earth, the stage, came from having parted company with same, either by lifting a leg decisively or by leaping. In other words, a significant movement always preceded a sound. It is this that I advocate in tap dancing.

Too often the making of sounds is an end in itself. The origin is either unknown or forgotten. This doesn't mean that every tap should or could be preceded by a movement. In a fast step with complex rhythms the sounds are the main ingredient, and the value of the dance at that particular point does rest in the succession and clarity of tap sounds that you make. In such a step you must consider the entire rhythmic pattern to be a single foot-to-floor contact. It is this contact which must be led into by a decisive movement, carried out with a logical continuation of that movement, and brought to a close by an end of the movement.

Take a simple example. A man walking steadily makes a constant rhythm with his feet. You could fit music to his walk, but it wouldn't be dancing. A dancer is aware of even a walking step as a means of evoking an image of some sort and expressing a meaning. When you do a ball-change, it is not enough to just think of the sound: *and* 1. Ask yourself why you do the ball-change at all. Perhaps it is just to get to the other foot. Even that is a reason. It may be all you need, but do think about it rather than just making the sound. Suppose you have a dance in which you wish to move from one corner of the stage to the other while you turn on your own axis, and plié and relevé as you do so. This, then, is your basic movement. Move this way — arrange your arms, shoulders, body, head and all of you. Then consider the sound accents you think would enhance and make clearer this movement. It may be a waltz clog, it may be a series of slap heels and shuffle pull-backs. Whatever it is, it will have an added validity and vitality because it was initiated by and grew from a dance movement. The movement comes before the sound, and your space-carving and earth-leaving must always come before your time-cutting and earth-returning. *THE END*



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HUMPHREY *(Cont'd from p. 45)*

of directions in movement, I say that straight forward is most powerful because the body and the whole dynamic of the dancer make a direct communication; diagonal is next then side to side, and then around. Around movement, whether in a turn by a single dancer, or in a circular pattern by a group, can be exciting if done with virtuoso technique, but the angles of the bodies change so rapidly that line communication and design are almost obliterated, leaving only a physical feat as the stimulating element. The sight of a group composed of many bodies moving rapidly in a circle is rousing chiefly by the sheer repetition of physical vitality. The circle doesn't say anything, unless it is that life is endless; it only moves, and carries us around with it. This is not to disparage the circle. The sense of continuity it gives is often just the right keynote for the theme. As an example of the weakening effect of the circle, imagine a dancer who wants to establish a characterization of some imperious historical queen. It would be quite wrong to plan it so that the lady entered in the middle of the side (a very weak place to begin or end anything) and began moving in a circular pattern. No matter how dramatic or ingenious the movement, the changing angles and the softness of the circle will be bound to weaken the idea. How much better to establish this figure mostly facing forward, with a few, possibly very simple gestures, so that we immediately know this person and are aware of her inner mood through direct communication.

As a simple rule of thumb, there are six weak areas and seven strong ones on a stage. Also add the fact that movement, though personal on the footlights and therefore only suitable for intimate moods, loses power as it retreats upstage —except at dead center. Remember that the main paths which are illuminated, so to speak, are the diagonals and down the center; that the sides are very weak for either entrances or exits, or any movement. In fact, all places except the corners and center back are weak for emergences or departures. Innumerable studies can be devised to sample the flavor of these areas. Left far behind is the idea that a stage floor is just another kind of support; and it becomes more like a sensitive musical instrument to play on. I urge students not to think of it as static, but dynamic, full of vibration and sound, with the composer in control of the volume. *THE END*

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REVIEWS *(Continued from Page 81)*

mare's solo titled *Cantos from a Monastery*, in which he created a moving portrait, tense and anguished, but not overdrawn. Less ambitious than the other works, it gained by being more concentrated.

Of the dancers assisting the choreographer, Mabel Robinson and Dudley Williams were outstanding. *S.C.J.*

Ruth Ravon
Henry Street Playhouse
May 24, 1959

It is most gratifying to see a young dancer in a first recital create the impression of having an artistic will of her own and the skill to project successfully whatever she has to say.

Ruth Ravon possesses an imaginative mind and technically strong legs. Although her body lacks the subtleness of femininity, it radiates convincing intensity and resourcefulness.

Without being completely abstract she strives toward the realization of the bare essence of an idea. As in *Winged Omen* she can use a simple image and develop it within its limitations without becoming tiring. She has produced two very strong and impressive dances, *Intaglio* and *Frame of Boughs*, the latter proving again that self-imposed limitations challenge her creative mind. The second part of the program was somewhat weaker and repetitive in conception, although she also showed a pleasant sense of humor in *Hopping Dance*.

There is still a strange mixture of her Israeli past and the Henry Street Playhouse influences. The important task facing her is not to lose the roots of her heritage while experimenting with new ideas. So far she seems to be on the right road toward integrating both into a personal style. *W.S.*

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92nd Street "Y"
May 27, 1959

Five choreographers participated in this group's third concert of the season. Their approaches to the modern dance were diverse. And the degrees of success that marked their respective efforts were almost equally divergent.

Phyllis Lamhut's solos were distinguished in their individuality of style and maturity of conception. *Hands* was brilliantly theatrical in its visual design and forceful in its dynamic shadings. In *Reverie*, sustained extensions were played against sudden falls and fitfull beating of the feet to create movement patterns that were inherently dramatic. The work was also beautiful in its reflection of the nuances of Fauré's music. Miss Lamhut performed her dances with a concentration that enhanced their evocative qualities.

Ann Vachon's *Strange Dreams* made delightfully comic use of props in its delineation of confused imaginings. Without much dependence on inventive movement, Miss Vachon achieved effects through judicious groupings and ludicrous juxtaposition of characters. She achieved a nice balance of clarity and subtlety, and her assisting dancers maintained the spirit of her style.

Don Redlich proved himself adept at characterizations. His portraits were vivified primarily through facial expression, gesture and pose, for he used a very limited range of dance movement. While he succeeded in defining his portrayals within that range, his work lacked the dimension of real choreographic interest.

Also on the program, Joel Schnee contributed a rather pleasant duet, *Game for Two,* and a solo, *Imagined Wings,* that captured — though rather unimaginatively — the quality of flight.

Cyril Peters' *Zwei Ernste Gesange* was vague in both theme and construction; his *Wounds of Love* was as overwrought as its title. *S.J.C.*

Salvatore Guida
La Via Della Commedia
St. Marks Playhouse
June 1 and 8, 1959

Out of the rich source material of the *commedia dell' arte,* Salvatore Guida has fashioned an interesting, though intricate, story. It is a story of love, murder and remorse centered about the character of Colombina, and it enables the dancer-mime to portray characteristic figures of the *commedia dell' arte,* as well as others.

The scene is a Venetian alley called *La via della commedia* which designer Umberto Monaco has decorated with the costumes of the comedians and with colorful posters announcing their names.

In this fascinating atmosphere, Mr. Guida holds one's interest for an entire evening despite the fact that he falls short in many ways, principally because he mixes movement styles. Ballet and mime are incongruously combined, and there is a further mingling of styles and influences. Jean-Louis Barrault's technique has left its traces on him as much as Kurt Jooss, and some moments are reminiscent of the German *Kabarett* style. And yet enough remains that is visually absorbing and theatrically effective to make Mr. Guida's "experiment in theatre" worth the try. *W. S.* *THE END*

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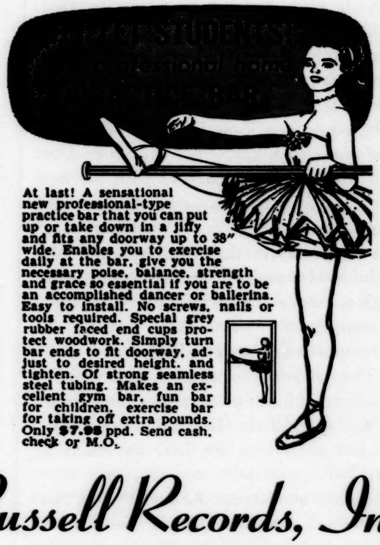

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(Continued from Page 6)

19-21. "Thais," "Alborado del Gracioso," a Spanish pas de trois, & a "Swan Lake" pas de trois were scheduled. **Eric Braun** was to be guest artist . . . **Ballet Guild** gave an open house perf. May 17, offering works being prepared for a Sept. perf. **Alvin David's** "Soliloquy for a Dancer" was especially provocative. It is a dancer's statement about his feelings about the ballet, inspired by the diary of **Nijinsky. Etta Buro** presented excerpts from a new work to Bizet's "L'Arlesienne," expertly danced by **Deloros Lipinski, Orrin Kayan & Willard Gluck. Neal Kayan** spoke on his collaboration with **Charles Beckman** for their successful ballet "The Theme." Movements from it were danced by **Patricia Klekovic, Ellen Gimpel** & Orrin Kayan. ANN BARZEL

SOUTHERN CALIFORNIA NOTES

The **Bolshoi's** been to town, and all the local dancers had a tremendously good time. All of **Michel Panaieff's Los Angeles City Ballet** except 4 soloists were in "Romeo and Juliet" as supers. **Beatriz Monteil, Barrie Duffus, Shelley Morris, Eileen Bjornsen & Bea Rubinson** danced behind the corps in the tambourine dance of Act 1's street scene. **Henry Kersh** was a soldier & **Bruce Folkart**, a light bearer for the party guests. Other LACB dancers appearing were: **Francine Eisenberg, Susan Sofaer, Kasana Wojcik, Joyce Williamson, Teri Robinson, Gretchen Geertz, David Sutherland, John Williamson & Tony Barbierie.**

Simon Semenoff students with the Bolshoi were **Vincent Martinez** who supered and **Anna Glomb**, who was photographed by the LA Examiner with Bolshoi dancer **Elena Kholina. Johnny Frayer, Wilson Morelli** dancer, was the tallest extra accepted. The **Village School's Robert Regger** was a major domo in 'Romeo'. **George Willis, Joseph Rickard** dancer, was a candle bearer at Juliet's funeral. **Bob Snyder, Bob Thompson, Ted Marlin & Genaro Gomez,** all back to town from other engagements, auditioned and were given parts. **Glaedys Norman** (Jan Darian dancer), **Hillary Jackson & Paul Gleason** of the School of American Dance and **Arthur Whitfield (Audrey Share** dancer) also joined in the Bolshoi perfs.

George Willis, David Sutherland & John Williamson earned backstage seats to other perfs by chauffeuring Bolshoi dancers between hotel & theatre . . . Shrine Aud. tickets sales brought $850,000 and TV rights brought $500,000 . . . Audiences were cordially receptive, the press was less so, and dancers had a field day arguing over the merits of each dancer & ballet.

It was the Bolshoi dancers, however, who had the best time of all! **Fadeyechev,** not appearing in the opening, turned the tables and made movies of the crowd arriving. At intermission he took hundreds of feet of film in the lobby . . . **Lidia Ivanova** spoke in behalf of the co. in expressing the LA warm weather a welcome, the absence of dirt & noise gratifying, and the Shrine stage a blessing . . . Time off turned the Russians into tourists, and they visited Disneyland, Marineland, the Mexican settlement at Olvera St. & the beaches. They ate oranges, grapefruit & lemons by the half-dozen, as many hot dogs & hamburgers as any Coney Island crowd their size and ice cream 4 & 5 times a day. They took gallons of orange juice & dozens of eggs to their hotel.

Most of the scenery was freighted to Moscow, and the girls squeezed in their share of purchases. Often they arrived at the stores before they opened. Dresses were chosen for color & pattern, and the girls then spent days in their hotel rooms altering them to size. Stockings were bought by the gross and, frequently, one of each kind of kitchen appliance at the Home Fair. Someone bought enough tile for a kitchen floor, someone else, a 9 x 12 rug. **Plisetskaya** bought a motor for her husband's boat. One of the male soloists arranged with a Beverly Hills dealer to ship a Mercedes Benz from Berlin to Moscow. The one thing **Vladimir Vasiliev** wanted most to take home was a blueprint for a ranch house he had seen and loved.

2nd Conductor **Gennadi Rozhdestvensky** was intrigued with Scotch Tape and bought quantities to mend music back home. One of the girl pianists had $80 worth of records delivered to her hotel. Her order included duplicates by Frank Sinatra, Ella Fitzgerald, Sarah Vaughan & Elvis Presley for other co. members.

At each contact the Bolshoi dancers expressed the hope that cultural exchange between the US & Russia would grow. They were such courteous guests that whoever met or saw them hopes they get their wish.

Ruth St. Denis was a sparkling success in 2 lectures on great personalities she has met. Program ended with a film of "White Jade," "Cobra," "Yogi" and "Black and Gold Sari" . . . **Ballet la Jeunesse** successfully repeated its debut program. **Oleg Tupine & Natalia Clare** were brilliant in the "Don Quixote" pas de deux, with the sweep of Tupine's variation & partnering ideal contrast for Miss Clare's staccato sureness. **Julio Roman & Mike McGreevy** were welcome additions to "Parc Monceau." Individual honors went to **Serina Vardis & Laurie Sibbald** (see p. 23 for Sibbald story) . . . **Joan Nicholson** was voted best actress at UCLA for her dance interpretation in "Game of Gods" . . . **Martin Vargas** presented **Maria Thome,** a new partner, in his 1st LA concert this yr. Miss Thome did well in her danzas de la escuela, but she has not achieved the fluidity, carriage nor absolute rhythm of a Spanish dancer. Vargas demonstrated virtuoso taconeo in his initial & closing Flamenco solos. His perf. was sure, evidence of tremendous work since his last appearance.

Audrey Share's Studio in Long Beach was host to RAD examiner, **Rita Ireland,** for 2 wks. 75 of 76 of Miss Share's pupils (grades 1-5) passed the tests. Students of **Yvonne Cusack, Daphne Geard, Wynne Taylor** & Robert Regger were also presented. Miss Share leaves July 18 for 6 wks. of refresher work at the **Royal Academy,** London . . . The **Lester Horton Dance Theatre** gave 2 perfs. The children's performing group offered "Opus in Ropus," choreographed by **Don Martin,** in which **Canillas & Stern** were outstanding in a pas de deux. An Israeli Folk Suite, choreographed by **Jean Kerr,** was the major work. The adult workshop offered new works: **Rita Kory's** "Poets to Come," **Masako Endo's** "Anne Frank," **Jack Hill's** "Gypsy" & Joan Kerr's "Ozark Set." The choreographers, plus **Ada Agnew, Linda Bridges, Carolyn Jolly & Laura Rose,** danced in the program . . . **Jim Smeck** is the only Calif. dancer in the West Coast prod. of "Bells are Ringing." **Mona Pivar & Ernest Parkham** plan more LA concerts after the San Francisco run.

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On the May 31 "You Asked For It" ABC-TV show, **Evelyn LeMone** was the teacher in the ballet sequence.

Bill Heiden has film stars Terry Moore, Barbara Nichols & Elena Verdugo in the posh Fair Lady conditioning salon. Heiden & **Bill Roberts** are teaching classes for Audrey Share & **Adam Darius** (in NYC with his soloist **Arthur Whitefield** with plans for a show) . . . **Beverlee Reed** is dancing by day at Disneyland and singing at night at the Beachcomber Supper Club in Capistrano . . . **Jacqueline Terry** is back from star billing at Bimbo's in San Francisco. . . . **Norman Borine & Co.** gave 1 perf. of varied material — thoughtfully produced & carefully rehearsed. **Lolita** and **Court & Barbara** received star billing. "A Doll's Funeral" attested Borine's special ability for working with children . . . Genaro Gomez & his Ballet Espanol gave a perf. at UCLA with **Barbara Sinclair, Silvia Zuniga** & Barrie Duffus. Neither Gomez nor Duffus showed the crispness & authority essential to a good "Don Quixote." Gomez & Zuniga highlighted the program in "Siguirillas y Soleares" . . . **Gloria Newman** is in NYC for 2 wks. of theatre-going . . . **The ANTA Dance Theatre Festival** in June (Ballet, Spanish, Folk & dance teams) took place outdoors. The theatre, built at the base of a high perpendicular cliff, was cold and the lighting unreliable. JOHN DOUGHERTY

HOLLYWOOD AND LAS VEGAS

The Cabaret Concertheatre features **Don Weissmuller & Miriam Schiller** in selections from "Lady in the Dark" & "Knickerbocker Holiday" . . . Universal Int'l Studios has been sold to MCA and is now called Revue Productions. **Marc Platt** staged a special musical sequence for Revue Prods., using **Fred Hansen** as the choreographer demonstrating no's to chorines **Ila McAvey, Dean Miles, Betty Hannon, Sheila Baker, Johnnie McLellan & Edna Ryan** . . . **Hamil Petroff** will stage musical no's for the Miss Universe Contest at Long Beach. 8 dancers will be signed to accompany the contest winners in their numerous So. Calif. appearances . . . **Ernie Richmond** makes his debut as choreographer at Walt Disney Studios, using **Jack Mattis, Bob Cole, Jean Goodall, Ila Brittan, Maurice Kelly, Herman Boden, Vera Lee & Dee Shannon.** On another Disney sound stage **Sylvia Lewis** acts & dances in a TV drama, Also at Disney, **Tom Mahoney** used 24 dancers for the big opening of 2 new Disneyland rides. Premiere included 5 shows for the Sunday crowd at Disneyland, plus a 1½ hr. TV spectacular. **Guy Chandler, Paul Gleason & The Earl Twins** were featured.

"Be An Angel," a new musical revue, showcases **Kathleen Freeman, Tony Monaco, Helen Silvers, Jack Straw, Norma French, Jerry Antes, Les James, Miriam Demar,** Guy Chandler & **Laura Frazer** . . . UCLA presented the **Genaro Gomez Ballet Espanol** with **Barbara Sinclair, Silvia Zuniga, Barrie Duffus, Virginia Hidalgo, Adonis Puertas & Mel Dangcil** in a concert last month . . . Paramount has added **Tony Rosa, Frank Mangrin, Ricky Gonzales, Anna Cheselka, Rudy Del Campo & Lisa Baughers** as dance-ins for the principals in "Li'l Abner," now in full prod . . . **Candy Pedersen** of the **Oleg Tupine & Natalia Clare Ballet la Jeunesse** co. will be seen on TV this summer . . . Pacific Ocean Park has signed **Howard Mess, Julies Bengtssen, Rudy Gatti, Don Crawford, Barbara Clark, Patty Carter, Sheila Leighton & Becky Slayton** for a **Bonnie Hunt**-choreographed industrial show. The young dancers will do 12 shows a night, with extra compensation for over 85 shows a week.

The **Jack Regas** dancers for the Chevy summer replacement show include: **Cass Jaeger,** Jerry Antes, **Howard Kreiger, Dolores Durrett, Marie Roe, Jan Hellar, Beth Carter & Norman Edwards.** Jack's assistant, **Gloria DeWerd,** will marry associate producer **Gregg Peters** this month . . . **Don Sky** has returned to NYC after a short West Coast visit . . . 20th Century Fox has shelved plans for "Stage Door" . . . **Shirley MacLaine & Barrie Chase** are rehearsing with **Hermes Pan** for "Can-Can" which goes into rehearsal this month. All musical no's will be shot in Aug. before "book" (dialogue) scenes . . . **Marion Collier** goes into a new dramatic TV series . . . **Maggie Banks, Gene Kelly's** aide on the recent TV Pontiac show, is the most sought-after asst. in Hollywood. She's turned down 2 Las Vegas choreographer jobs to concentrate on films & TV.

LAS VEGAS: **Betty Lorraine, Art Johnson & Freddie Knarr** are featured in the new **Donn Arden** no's at the Desert Inn . . . **Chris Brown** is now working with Marie MacDonald at the Flamingo. **Barrie Ashton** has staged this new supper club act in his capacity as choreographer of prod. nos. there . . . **Dorothy Dorben's** Venus Beauties have re-opened at the New Frontier. **Helen Wood** is featured in the new show . . . 2 more Dorothy Dorben dancers are featured at the Riviera — **Sharon Enoch & Dean Crane**—in 2 ballet nos . . . **Sonia Shaw** has staged a big finale for Marlene Dietrich, who stars at the Sahara . . . **Douglas Hinshaw** is new male lead dancer at the Stardust, replacing **Lance Avant,** who exited the show to join Judy Garland.

Acts in rehearsal for Las Vegas: Ernie Richmond is staging the new **Elaine Dunne** act . . . **Janis Paige** has a new act designed & choreographed by **Jonathan Lucas** . . . **Miriam Nelson** is adding the final touch to the Gogi Grant act . . . **Robert Sidney** is working with **Betty Grable** on a new project . . . **Betty Garrett** is being assisted by **Wally Green** . . . The **Jack Bunch** dancers will take over the El Rancho Vegas with an all-new show.

ROY CLARK

SAN FRANCISCO AREA NEWS

The **San Francisco Ballet** reported itself "broke" after its foreign tour, with 35 co. members drawing $16 a month in unemployment insurance. Reason: No engagements. The State Dept. was asked to raise the compensation to $40 a week. The request was at first refused because of absence of wage records for the 3 mos. when the co. was in So. America, where they earned their highest salaries. As of June 4, however, the State Dept. had a change of heart.

Final tally on the **Bolshoi Ballet** situation in SF: Of 11,000 ticket requests, 4,000 were filled for the June 5-6 perfs. at the Opera House. Each applicant was entitled to 6 tickets, but close to engagement time **Ballet Guild** still offered seats at $35 each which included a champagne $10 dinner. Sol Hurok's 2nd Russian offering, **The Festival of Russian Music & Dance** (scheduled for Madison Square Garden July 7-18) is due at the Cow Palace Aug. 4-6.

The **Bay Area Ballet** performed in Hayward, May 24; San Mateo, May 26; San Rafael, May 31. Program included: **Ruth Sandholm's** "Pas de Six" to a Rossini concerto; **Marc Wilde's** "Miraculous Mandarin;" **Leona Norman's** "Golden Moments of Ballet" and a "Sylvia" pas de deux, recreated by **Guillermo del Oro** for **Jane Bowen-Erickson & Richard Gibson** . . . The **SF Contemporary Dancers** offer "Moon for the Misbegotten" & "Dark Legends," by **J. Marks** at the Lively Arts Festival June 26-July 5 . . . **Adela Valle & Loreta Garcia** appeared in a Flamenco program May 15-16 in Palo Alto, May 27 at the Berkeley Little Theatre & June 10 in Sausilito . . . **Ann Halprin** teaches at Idyllwild and will be joined by the **Marin Dance Workshop** for a perf. in late July. She will head a summer group of professionals & teachers at Kentfield Aug. 10-28.

Lincoln Kirstein, gen. dir. of the **NYC Ballet,** met the press in SF when there to greet the Japanese Imperial Household **Gagaku** troupe and gave a refreshingly frank statement about the visitors, saying that Gagaku "would give a very dull perf., which would be limited to 35 minutes as that would be all an audience could take." Gagaku's SF dates were June 23-24 . . . The Diablo Pageant of Arts, at Walnut Creek, May 27-31, included Spanish dances by **Nikki Acuna Cooper,** Mexican work by **Las Inditas** and "Nutcracker" excerpts by a group from the **Hay Academy of Ballet.** Also: perfs. by a modern dance group from the Acalanes HS & ballet classes from the Walnut Creek Recreation Dept. and perfs. by the **Diablo Council of Folk Dancers** . . . **Erick Hawkins & Barbara Tucker** attracted capacity audiences to the **Contemporary Dancers Center** June 3 & 4 with "Here and Now with Watchers." They were received with keen & serious interest to the extent that the audience did not laugh much at the clown sequence because of the intensity of the proceedings. The performers sustained interest through command of physical resources, especially Miss Tucker's display of fluent lyricism of movement . . . The **Raoul Pause Ballet** of Oakland repeated "The Emperor's Nightengale" with revised choreography by Pause at a Kiwanis-sponsored concert with the Young People's Symph. at the Berkeley Community Theatre May 22. Mainly dependent upon visual scene & pageantry for its effect, **Geraldine Uhlig** danced handsomely, and Pause, a former Pavley-Oukrainsky dancer, offered dramatic characterization . . . **May O'-Donnell** & Co. will be at the U. of Calif. July 10 in "Dance Energies" & "The Queen's Obsessions" . . . **Ruth Beckford** & Co. will introduce new dances from material collected in Haiti & U. C. Aug. 13-14.

CLIFFORD GESSLER

NEWS FROM WASHINGTON, D.C. AREA

Maria Tallchief, Andre Eglevsky & Frederic Franklin appear with the **Washington Ballet** in 5 perfs. scheduled for the Carter Barron Amphitheatre beginning June 29. **Ballet Russe de Monte Carlo** plays there Aug. 3-18. Perfs. at the Watergate include a program by the **Patterson School of Dance,** June 15 & the Washington Ballet, July 1. The formal gardens at Dumbarton Oaks were the setting for 1 appearance of the **Gagaku** troupe June 8.

Plans for a 10-day Arts Festival in 1962 include the **Martha Graham Co.** . . . British teacher **Peggy Whiteley,** examiner of the **Royal Academy of Dancing,** gave a lecture-demonstration at the **Sergief-Nikitina** School, where she examined over 80 ballet students from the area . . . The **Silver Spring Jr. Ballet Co.,** dirs. **Thelma Tierney & Louis Tupler,** performed for the Arts Group of Johns Hopkins Applied Physics Lab. June 6. Co. also gave 2 perfs. in May for the Crippled Children's Society & the Park St. School of Special Education for Children . . . A tea-dance benefit was given for the **Washington Ballet Guild May 26** at the Brazilian Embassy.

On June 7 **Tamara Dmitrieff** presented her Silver Jubilee perf. for the benefit of the Nat'l Symphony with students of **Kathryn Mullowny, Mary Craighill** & members of the **Washington Contemporary Dance Group.** This was also the date of the D.C. Recreation Dept's Arts Fair, held in the President's Park with students of **Erika Thimey & Batya Hellar** . . . Contemporary Dance Group members, including Mary Craighill & Louis Tupler, have incorporated to form the **Contemporary Dance Foundation** . . . **Linda Verill** is dance dir. for the 6th summer at Camp Hill Manor, Kelsey, NY.

Pola Nirenska is to teach at the U. of Utah in the Festival of Speech & Drama. She will restage "Vigil at Sea" with students of the NYC HS of Performing Arts who attend the summer session . . . Erika Thimey presented a dance training course for public school teachers at E. Carolina College June 16-18 . . . Summer courses in D.C.: **Ethel Butler, Renata Kuh,** Erika Thimey **Washington School of Ballet,** George Washington U. & the Washington Contemporary Dance Group . . . **Helen Hamer** was elected President of the **Modern Dance Council** . . . U. of Maryland just graduated its 1st dance major, **Myra Riger**

VIRGINIA FREEMAN WEIL

LONDON DATELINES

The annual London season of the **Ballet Rambert** is always eagerly awaited and rarely disappointing. It is England's oldest co., poorest in worldly prods. but uniquely vital for richness of repertoire and youth of dancers. **Marie Rambert's** own carefully studied "Giselle" opened the season May 25. **Beryl Goldwyn's** Giselle was touchingly appealing. **Norman Morrice's** "Hazana," given its world premier on the same bill, was successful. Morrice is a young man in his early 20's, born of British parents in Mexico. He had considerable success last year with his 1st ballet, "Two Brothers." "Hazana" consolidated this, and people now consider him the most significant choreographic talent in Britain since **Cranko & MacMillan.**

"Hazana" has an unusual story. Set in a small Mexican village, it depicts a group of workmen building a church. All that remains to complete it is the erection of a massive stone cross on its roof. Finding it too heavy to lift, all but one man gives up. Determined and unaided he drags the cross up the scaffold and puts it in place. "Hazana," meaning achievement, and one man's struggle against impossible odds, is wonderfully conveyed in choreography that fuses dancing and gesture into a remarkably coherent whole. There are telling perfs. by **John Chesworth** as the village Hercules who won't say "manana," and **Gillian Martlew** as his sensually inclined wife. The sun-baked decor by Ralph Koltai, and the sinuous Latin-American music of Carlos Surinach add to a theatre piece of stunning originality.

Ballet Rambert's other novelty of the season, John Cranko's "La Reja," was premiered June 1. Set to Scarlatti harpsichord sonatas against Carl Toms' stunning red, white & black decor, it is a divertissement of pseudo Spanish dancing in a framework of aristocratic intrigue. Goya-type couriers watch a performance given by a professional dance troupe in a gloomy courtyard. The atmosphere is fine, the choreography for divertissment ingenious, but the Spanish idiom palls somewhat toward the end. Commendable perfs. come from **Lucette Aldous,** Beryl Goldwyn & Gillian Martlew.

As a whole, co. — on the eve of its US debut at Jacob's Pillow — looked in good shape. This was clearly shown by a revival of **Frank Staff's** burlesque "Czernyana," in which young **Christopher Lyall & Kenneth Bannerman** were notable. **Antony Tudor** repertoire, particular pride of the co., was also highly successful.

There have been a no. of resignations from the **Royal Ballet** recently. Most important and surprising has been the withdrawal of **Rowena Jackson** and her husband **Philip Chatfield.** Miss Jackson, who is expecting a child, remained in New Zealand after the co's Australian tour. Chatfield returned with the co. for the remainder of the London season and rejoined his wife the end of June. They plan to live in New Zealand and may open a school there. Other dancers who stayed behind the co. in Australia were **Patricia Cox** and her husband **Leslie White, Margaret Lee & Edward Miller.** Speculation as to who, if anyone, will replace Jackson & Chatfield on the roster of principals was heightened on May 23 when **Annette Page** and her husband **Ronald Hynd** made a fine debut showing as Aurora & the Prince in "The Sleeping Beauty." They are to dance the leading roles in the full length "Swan Lake."

Margot Fonteyn & Michael Somes have returned to the Royal Ballet after a series of prestige-winning perfs. in Warsaw. Fonteyn appeared in her most famous modern roles June 5 (**Ashton's** "Symphonic Variations" & Chloe in "Daphnis and Chloe"). Rapturously received by her audience, paying for the 1st time this season increased prices for "Fonteyn perfs," she danced as never before.

London has had an abundance of Spanish dancing during the past month but with slow business for the 4 co's appearing. In addition to **Carmen Amaya,** who opened earlier, **Pilar Lopez** opened May 11, **Susana & Jose,** May 12 and **Jose Greco,** June 1. The Lopez Co. gave the best all-round entertainment as well as art. Looking more matronly but dancing as eloquently as ever, Pilar gave a well balanced program. The troupe proved to be exceptionally talented, especially **Antonio Gades, Alberto Portillo** & a 17 yr. old gypsy firecracker **Eduardo Serrano.** Greco's show proved slick, professional entertainment, all as glossy and perhaps as garish as a travel poster. Two programs by Susana & Jose were tasteful, imaginatively lit and beautifully produced. Main novelty was a capsule version of "Carmen," but general poverty in the choreography and lack of style in actual dancing detracted.

To celebrate the 300th anniversary of Purcell's birth, the Old Vic produced Dryden's version of "The Tempest" with Purcell's music. Choreographer **Peter Wright's** dances provided the best part of an otherwise dull production. Shakespeare's work was jazzed up and must be one of the first musical versions of this work. Dancers included: **Anna Paskevska, Yemaiel Oved & Jenny Trevelyan.**

Future events: The first London appearance of **Maurice Bejart's Ballet Theatre** on July 13; Festival Hall summer season of **London's Festival Ballet,** opening July 14 with the world premiere of Noel Coward's ballet "London Morning." The Royal Ballet opens a summer season at Covent Garden Aug. 17, when both cos. will perform for the 1st time together. CLIVE BARNES

NEWS FROM FRANCE

In May the **Haitian Bacoulou Ballet** presented voodoo ritual dances of the type that **Katherine Dunham** used to do in a more theatrical fashion. Later in the month, at the same theatre, **Mlle. Vijayanthimala** performed dances of India. The fact that she is an Indian film star has had an effect upon her style. For, although she has a virtuoso technique in Bharata-Natyam, she often forgets the sacred quality of this particular art form.

Also in May, **Marcel Marceau** presented his new production. In addition to several of his familiar style studies, he offered the "Mask Maker." In this work he achieves the peak of his art in terms of simplicity & exactitude of psychological expression. The work, inspired by an Oriental tale, dominates the entire repertoire. The 2nd part of the program was given over to the extensive mime drama in "Paris qui rit, Paris qui pleure."

After a 10-yr. absence, **Jose Greco** returned with his co. The audience particularly enjoyed virile authoritativeness in works like "Sentimiento andaluz," "Idilio en la sierra" & "En el cortijo." **Lola de Ronda** displayed a melancholy grace in "La Maja de Cordoba" and somewhat eclipsed **Teresa,** guest artist with the co. Little 8-yr.-old **Miguelito** achieved a personal success.

On June 3 the Paris Opera presented a new version of "Daphnis & Chloe" on a program honoring the memory of **Serge Diaghilev.** Staged by **George Skibine,** in the style of **Michel Fokine,** the choreography contained, among other things, an interesting pas de deux for **Claude Bessy** & the choreographer. **Marc Chagall's** gleaming backdrops were more admired than the costumes.

At the Opera Comique **Josette Amiel & Jaques Chazot** created a "Suite Arlesienne" dedicated to Bizet. In the same theatre **Jean Babilee** is rehearsing "Bella Gamba" which he will dance with **Jacqueline Rayet . . . George Reich** has left the **Roland Petit** prod. of "Cyrano de Bergerac" in order to partner **Josephine Baker** in a revue called "Paris mes Amours." **Vassili Sulitch** has taken over Reich's role in 'Cyrano' . . . **Ludmilla Tcherina & Steven Grebel** performed **Lifar's** "Romeo and Juliet" at the Lyon Festival.

MARIE-FRANCOISE CHRISTOUT

NEWS FROM DENMARK

The 10th Danish Music & Ballet Festival opened May 17 and attracted the usual no. of tourists & distinguished foreign critics. For 2 wks the **Royal Danish Ballet** made praiseworthy efforts to maintain the high artistic level which in the last decade has made it one of the world's leading co's. Although the royal artists danced with the spirit & joie-de-vivre that were so sadly lacking at last year's festival, it was evident that the great commotion regarding the **Harald Lander** affair has left its mark. Among other things, the co. is still without a responsible ballet master, which is most evident in the choice of unreasonable & illogical repertoire. In its effort to show that the co. also masters an int'l repertoire, those responsible overlooked the fact that a discriminating int'l audience comes to Denmark, not to see standard ballets which they can see in their own countries, but to watch the Danish specialty — the **Bournonville** tradition.

Bournonville was represented on 3 out of 12 eves. with "La Sylphide," "La Ventana," "The Whims of Cupid and the Ballet Master," "The Floral Fete at Genzano," the 3rd act of "Napoli" & a revival of "The Dancing School." The remaining nights were devoted to **Birgit Cullberg's** "Medea," "Miss Julie" & "The Moon Reindeer." Also, new prods. of "Giselle" & "Harlequinade," and old acquaintances like "Night Shadow," "Concerto Barocco," "Les Sylphides," "Fanfare," "Serenade," "Coppelia" & the indestructible "Graduation Ball."

The absolute climax of the festival was a single perf. of **Balanchine's** "Apollo," given in honor and in the presence of Stravinsky, who was there to receive the Sonning Foundation's 1st int'l music award. After the perf., the composer walked on stage to thank leading dancers **Henning Kronstam, Mette Mollerup, Kirsten Sim-**

one & Kirsten Petersen for their inspired perfs. Led by the King & Queen, the enthusiastic audience gave him a standing ovation. (Stravinsky later made memorable another ballet night at the Tivoli Concert Hall when, after the presentation of the award, he conducted his own "Firebird" suite.)

Although some of the more prominent dancers did not live up to their usual high standards this season, the dancing was generally excellent with some outstanding perfs., especially by **Margrethe Schanne** in "La Sylphide," "Medea" & the 1st act of "Giselle" (a perfect vehicle for her interpretive art). After a long absence from the co. because of illness, **Mona Vangsaa** was seen to advantage in "Les Sylphides" & "Serenade." **Kirsten Ralov** was at her best in some of the Bournonville ballets and as the Queen of the Willis in "Giselle." Otherwise, interest was focused on the younger dancers such as Kirsten Petersen as Miss Julie. Her portrayal, dramatically and technically, has developed enormously. She was admirably partnered by Kronstam as Jean. Still nursing a bad knee, **Erik Bruhn**, nevertheless, managed to appear on a single night as Jean opposite Simone's Miss Julie. His presence added something to the role which only a dancer with his personality can give. Simone was an excellent Kreusa in Cullberg's "Medea," in which Kronstam as Jason won new laurels. **Hanne Marie Ravn** has by now so completely identified herself with the unhappy girl in "The Moon Reindeer" that her perf. nearly eclipses the memory of Mona Vangsaa who created the role. **Solvejg Ostergaard** drew the largest applause of all in closing night's 3rd act "Napoli," in which she had assumed Schanne's part. In the small but important role as Jean's fiancee in "Miss Julie," **Mona Hansen** was a gem. Fine perfs. were also given by **Fredbjorn Bjornsson, Verner Andersen & Ole Fatum.** "Harlequinade," choreographed & staged by **Hans Brenaa**, got a lukewarm reception by the press at the premiere earlier in the season, but the whole ballet seemed transformed when Kirsten Petersen & **Flemming Flindt** danced the leads May 27. Flindt was especially notable, doing his best dancing here since his return from England.

Reviews from abroad are flattering, but in most of them it is deeply regretted that the Royal Danish Ballet does not have a ballerina of int'l standard to match the no. of outstanding male dancers in the co. The future will show if she is to be found among the brilliant young dancers that took the limelight during the festival this year.

At the begining of May **Edith Feifere**, former prima ballerina of the Riga Opera and, since the war, ballet teacher in Copenhagen, presented her most talented pupils at the Merkur Theatre. 17-yr.-old **Anna Laerkesen** was so encouraged by fine press notices that she applied for an audition at the Royal Theatre. Here they were so impressed by her fine Russian training that she was accepted as ballet aspirant. This is most exceptional, as the Royal Danish Ballet almost exclusively recruits from its school . . . **Charlotte Ernst**, promising member of the RDB, has been accepted as a student at the Royal Theatre's dramatic school.

Next season's plans have not been announced yet, but **Niels Bjorn Larsen's** "Magic Forest" & **Birger Bartholin's** "The Shadow" will be among the 1st new ballets to be seen. Harald Lander will begin his much talked about guest season with the staging of "Le Triomphe de l'Amour," "Les Etoiles" & "Etudes" . . . The Trivoli Theatre opened the season May 1 with **Erik Bidsted's** "Sailors Ashore." Larsen's "Columbine og Anderumpen" & the classical "The Shepherdess and the Sweep" . . . **Elsa-Marianne von Rosen**, prima ballerina of the Stockholm Opera, will leave the co. shortly and settle down permanently in Copenhagen with her husband **Allen Fridericaia**, Danish ballet historian & critic. She intends to launch on an int'l career as a free lance dancer. She has already received invitations from co's abroad. SVEN SORGENFREY

NEWS FROM ITALY

TURIN: London's **Festival Ballet** was a hit for 2 SRO perfs. at the Nuovo Theatre. "The Witch Boy" was acclaimed a triumph for **John Gilpin** by the public. The local critics, always more interested in the beauty of the girls than in the actual dancing, found guest dancer **Tamara Toumanova** "a Siberian dancer of great talent" in "The Dying Swan." (One of the critics in Rome found the same to be "rather old fashioned") . . . **Anton Dolin** was praised for his general direction of the co., and the public applauded **Krassovska, Toni Lander, Anita Landa, Alban & Andre Prokovsky** . . . Teacher **Bella Hutter** presented her pupils in an end-of-the-year recital at the Teatro Carignano. The theatre was filled with the best Turin society . . . Choreographer **Susanna Egri**, after a season in Holland of choreographing ballets for the **Ballet der Lage Landen** and dancing with **Job Leerink** in some of her works, has returned to her school and her work in Italian TV.

NERVI: What is happening in Nervi? At the last minute this year's International Ballet Festival was cancelled and replaced by a firework competition! There are plans for a 1960 festival with an int'l competition between cos. with million lire prizes. **Ferdinando Reyna**, the Italian ballet historian, is preparing regulations. An Association of Int'l Dance Critics has been founded. It wants to prepare an Int'l Congress of Dance Critics for 1960 at Nervi. **Mario Porcile** continues as artistic sec'y of the Festival . . . A group of dancers, formed by Porcile, gave a ballet eve. in Genoa. The Porcile School is preparing its end-of-the-yr. recital. Since 1956 4 new ballet schools have been opened in Genoa & nearby suburbs. However, this cannot compare with the 150 schools opened in Rome in the last 10 yrs. Some of the Roman schools are directed by fencing masters & former pupils of **Orvieto's** Gymnastic School.

MILAN: **Luciana Novaro** now has 2 monthly ½ hr. ballet programs on Italian TV. She is using as many members as possible of her own dance co. which danced successfully in Sicily during the winter opera season . . . **Ugo Dell'Ara & Ria Legnani** will be choreographers for the opera ballets during the open air opera season & the Roman Arena of Verona in July & Aug. **Dell'** will add some leading dancers to the small with which he has toured in Italy during rec mos . . . Under **Esmee Bulness'** energetic & c petent dir., the **La Scala School** continues to p duce better dancers than in previous yrs. **Gi Annovazzi, Milena Zanini, Fogliarini, Giuvanna Li Rossanna Ferrari, Liliana Cosi & Gian Carlo M ganti** have finished their schooling and now to work for 2 yrs. in the La Scala corps in whi they have already been working as occasion soloists. **Carla Fracci** will be guest ballerina wi the London Festival Ballet. LUIGI GARI

REPORT FROM MEXICO

Announced for Bellas Artes in mid-June wer perfs. of the **Ballet Divertissements of Andre Eg levsky & Melissa Hayden** . . . They were to b followed by 11 soloists culled from the **Stanislavsky Ballet** of Moscow, the **Leningrad Ballet** & th **Georgian State Ballet. Natalia Dudinskaja** is leading ballerina.

An enormous pageant, "Xanath," was staged in Papantla, Veracruz, by **Guillermina Bravo.** Hundreds of the various Totenac tribes performed their dances while scenes, arranged by **Carlos Gaona, Raul Flores, John Fealy & Lin Duran,** illustrated the origins.

Still another attempt to form an "official" co. is under way in Bellas Artes. Past experiences dampen any enthusiasm. The selection of dancers has been completely arbitrary, with some of the very best excluded. The very finest choreographers have also been ignored. Thus, one cannot hope for too much. JOHN FEALY

NEWS FROM LATIN AMERICA

VENEZUELA: **Yvette Chauvire** gave several perfs. with **Claire Sombert & Youly Algaroff** of the Paris Opera and **Gert Reinholm** of the Berliner Ballet. Dances by **Lifar & Tatjana Gsovsky** were excellently performed. Chauvire again revealed her very real and individual artistry in several classical excerpts, especially a magnificent Act II of "Giselle" (despite inadequate accompaniment by two tinny pianos and poor partnering by Algaroff) . . . **Kovach & Rabovsky** were enthusiastically received in a series of perfs. supported by a 40-piece orchestra. Handicapped by a splintery floor with loose boards and puddles of water and a bad fall for Rabovsky, the pair performed with sincerity, charm and elan. JEANNE NELSON

CUBA: **Alicia Alonso** and her Ballet de Cuba presented "Swan Lake," Act II and highlights from "Coppelia" & "Giselle." **Igor Youskevitch** partnered Alonso . . . The Chauvire group won major ovations at its two Havana perfs. **Tere Amores** followed a week later, offering a few undistinguished Spanish dance recitals to the accompaniment of a poor pianist but good guitarist.
HERMANN WILHELM

CHILE: A Russian group, consisting of 10 dancers from the **Bolshoi, Leningrad & Stanislavsky** ballet cos., is expected in Chile and other So. Amer. countries . . . Russian dancers **Nina & Vadim Sulima,** who headed a ballet co. in Chile for 10 yrs., have gone to the US.
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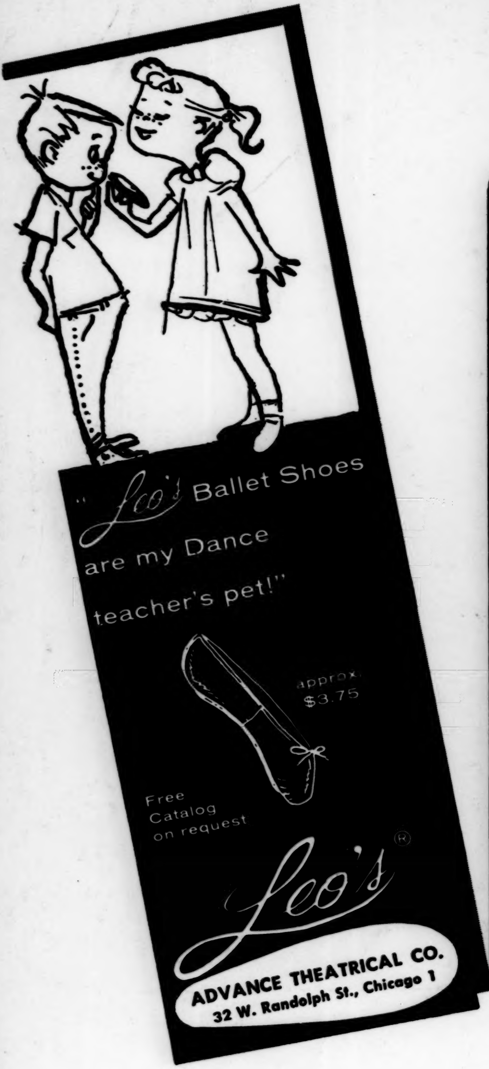

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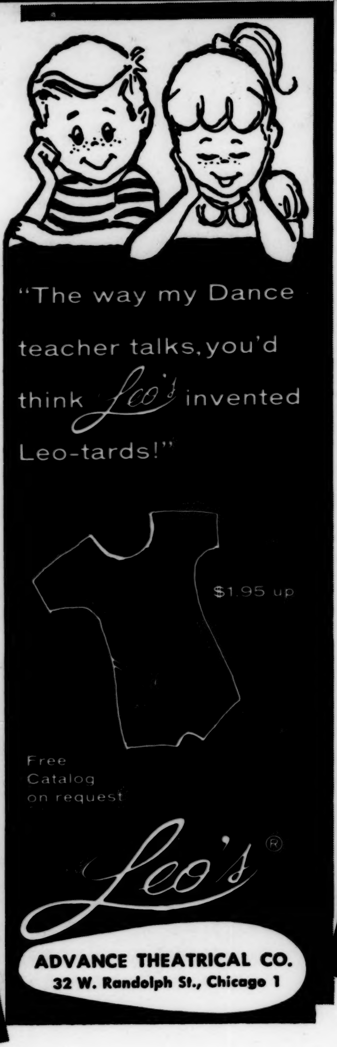

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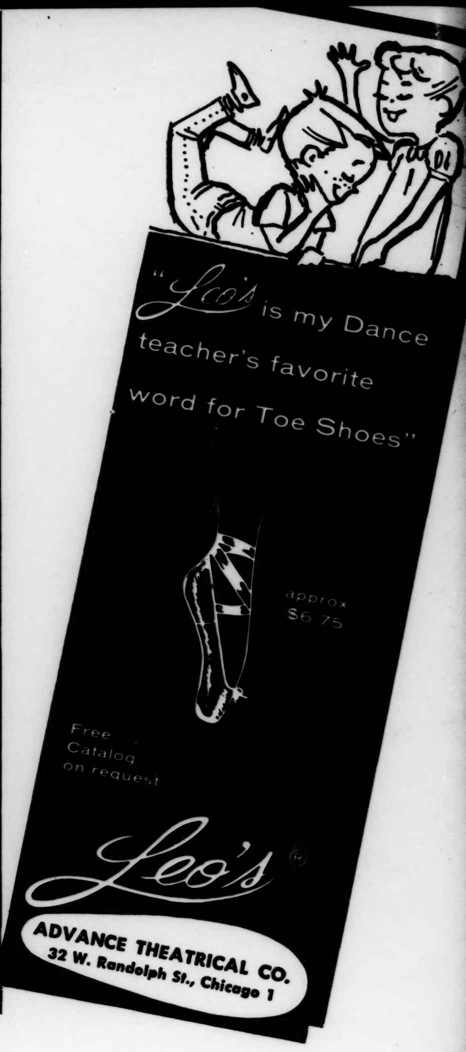

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